

DEC/JAN  
ISSUE #25

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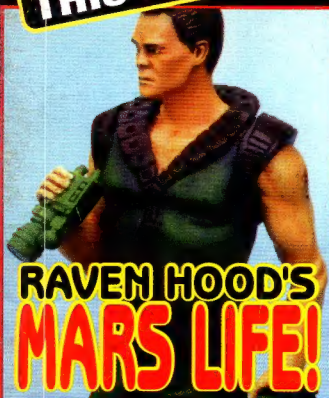
FOR THE  
SOPHISTICATED  
MODELER  
WORLDWIDE

# Modeler's Resource™

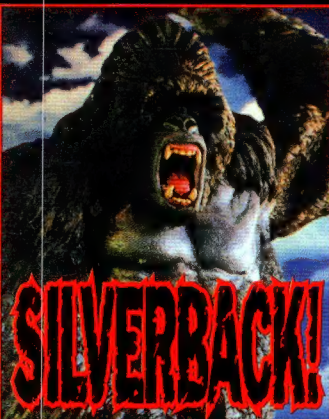
"For the Sci-Fi, Fantasy, Vehicular & Figure Model Builder"

25TH ISSUE!

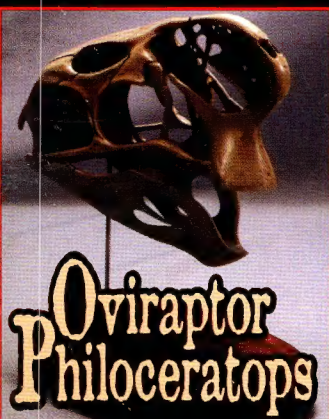
THIS ISSUE!



RAVEN HOOD'S  
MARS LIFE!



SILVERBACK!



Oviraptor  
Philoceratops



PLUS

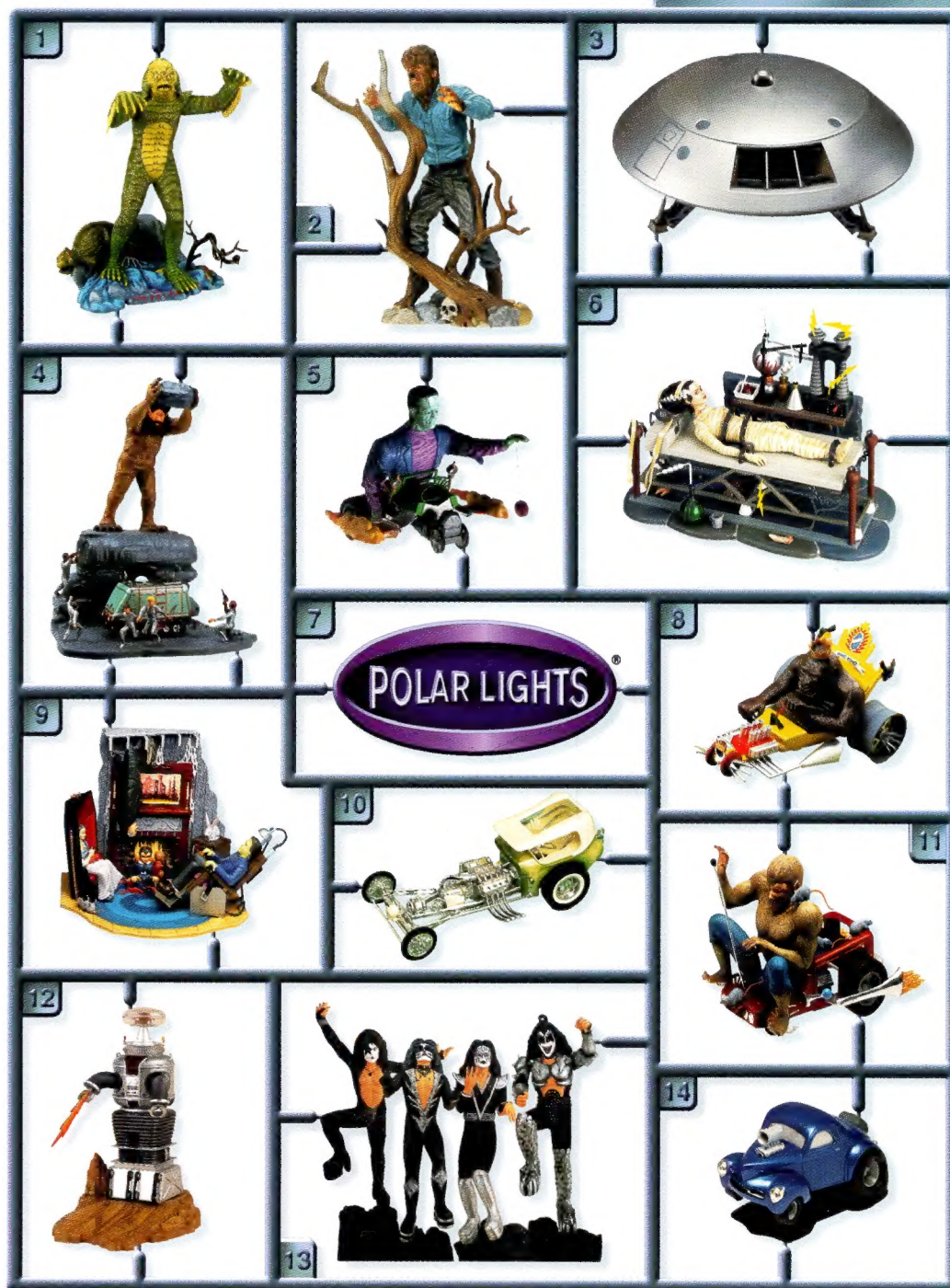
GARDONIAN  
WARRIOR!

BEHIND THE  
CURTAIN WITH  
CRISWELL  
PRODUCTIONS!

ICARUS  
TIMES TWO!

A grid of 25 small magazine covers, each featuring a different model or theme. The covers include:

- The Modeler's Resource (multiple instances)
- RAVEN HOOD'S MARS LIFE!
- SILVERBACK!
- Oviraptor Philoceratops
- GARDONIAN WARRIOR!
- ICARUS TIMES TWO!
- BEHIND THE CURTAIN WITH CRISWELL PRODUCTIONS!
- Various other model building projects and features.



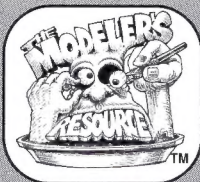
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#### Our Three-Fold Mission Statement

**Our Magazine:** Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

**Our Customer Service:** Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

**Our Products:** Providing, high quality, affordably priced items.

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## THIS ISSUE'S COVER

### 25TH ISSUE!

No, this isn't our "Best of," but because of how far we've come and how much the magazine has changed over the past nearly five years, we decided to highlight all of the covers of every issue since very humble beginnings in March of 1994.



Kits pictured built/painted by Fred DeRuvo (*Mars Life*), Bill Craft (*Silverback*), Jerry Buchanan (*Oviraptor skull*), Scott Carter (*Storm conversion*) © 1998 Modeler's Resource. All rights reserved.

#### Cover Design/Layout:

Bill "The Craftbeast" Craft, Craftbeast Designs, © 1999 Modeler's Resource. All rights reserved.

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**IT'S ALL PLASTIC TO ME**

with Jim Bertges

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Jim's here to present a few reviews/'how-tos' for you.

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This show highlights some of the best in military and historical figures, dioramas and vignettes. Check it out.

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Care for the lowdown on a few new girl kits? Here it is...

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Here's a brand new licensed Conan from Hard Hero Enterprises, Inc. Tom's painting brings it to life.

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Scott Carter takes the Toy Biz Storm kit and performs some major magic!

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by Jim Bertges

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Jim finds out a bit more about the German Garage's sculptor, Ronald Brandt.

**We've got even more color pages this issue! Can you believe it?**

*"So, when will this become full time?"*

**N**umber 25! It's hard to believe that we've come this far since our very first issue in March of 1994, but it's true. Twenty-five issues later we're going stronger than ever. We've got some great things in store in upcoming issues: more columns, more writers and more color, but this is certainly a high watermark for us and it brings to mind a question that's been asked by many folks over the past few years: "So, when

will you be doing this full time and quit your day job?"

For the record, as many of you know, this is not my "day" job. Silvia and I have regular jobs that capture about 40 to 60 hours each week of our time (including work that we routinely bring home). Beyond that, we also manage to put in about 30 or so hours each week on all aspects of the *Modeler's Resource* (not just the magazine). People who know this also realize that no one would want to keep that pace for very long. The question then becomes a natural one.

Well, here's the answer: At this time, I have no intention of giving up my day job to do this full time anytime soon. That's the quickest way to ensure that this stops being fun. By not wanting to do this full-time, however, it doesn't mean that I'm not as 'hardcore' as the next guy either. I love figure kits and while I might not know the color of every resin used in every figure kit out there, that lack of knowledge doesn't diminish my love for a hobby that I've been consistently involved in (with few breaks) since 1965 when I was 8 years old.

Silvia and I work our rears off to make sure that every deadline is met and each new issue is a bit more rewarding and creative than the last one and it's still fun. Now, I will readily admit that without the dedicated loyalty and hard work of Bill Craft and Jim Bertges and all of our regular writers, our work load would greatly increase. People like this are invaluable to the ongoing success of any magazine. When you see a cover that you like, you can thank Bill Craft. When you read about a special effects company that you've always wanted to know about, you can thank Jim Bertges. See an article you really enjoyed? Thank the writer. This whole venture is a quality group effort and though it can be tiring, it's a great deal of fun. Back to the question at hand. I've thought quite a bit about doing this full-time, but I just can't see that happening (although I may have to eat these words when we go monthly).

It may be no different than if you decide to turn a hobby into a business. Say you've just gotten back into modeling after being away for a few years. You begin to rediscover that it's fun! Not only that, but now, with a few more years of experience under your belt, you begin to really appreciate what it takes to 'bring a model to life.' One day, you think, "Why don't I start building and painting models for others?" So, you do. You advertise. Your name gets out there. People see the quality of your work and you start to get folks asking you to build kits for them *and* you'll even get paid! You're in heaven. You find you've got more models than you know what to do with around the house. You paint them up and ship



**A bunch of real 'caricatures.' The DeRuvos airbrushed in style!**

them off to happy customers who tell their friends and they send you models and money and you're riding high. One day, you look around and begin to realize that everything you ever do anymore is for someone else. Nothing ever stays in your home. You've become something of an assembly line in the model building business and you've grown a bit tired of it all. It's become a business and has, somehow, lost its flavor. You get the picture.

This doesn't happen to everyone by any means, but I've seen it happen to a number of folks. I also know myself well enough to know that even though this is a legitimate business venture for us, if I quit my day job and took this on as a full time deal, it could possibly sour. I would be constantly looking at "the bottom line."

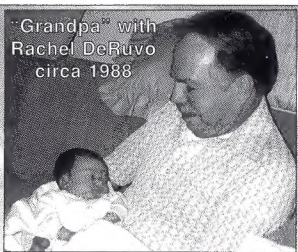
Beyond this, all too often as it is, I don't paint models for myself too much anymore because I'm too busy either laying out the next issue, or working on a kit for an article or taking care of any number of other aspects of the magazine (invoicing, collections, ads, etc.). No, this mag keeps both Silvia and I hopping, but it's still quite a bit of fun in many ways. I want to ensure that I can keep it that way by *not* doing it as my only full time gig. Nothing in life is guaranteed to be permanent and it simply wouldn't be a wise choice to gamble my family's livelihood and security on a hobby that could change radically in a few years. And that, as they say, is that...for now.

Enjoy this issue and we'll see you again the first week of January!

*Fred DeRuvo*

This issue is dedicated to the  
Living memory of:  
**Fred DeRuvo, Sr.**  
October 17, 1928 ~ August 31, 1998

*...Who now rests in peace...*



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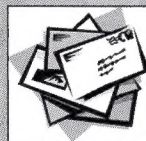
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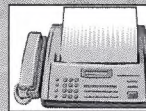
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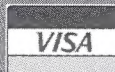
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**"Don't You Ever Take a Break?"**  
Fred,

Here's my request for one of your "Best of" issues. I wanted to compliment you on issue 23; when I got it in the mail and scanned through it, it just sort of struck me - "Look at the scale of this magazine!" You've got reviews and announcements, articles on building both the Addams Family and Psycho houses, on lighting a model, on building the Jupiter 2, building Mr. Freeze, painting in oils, OIP, SCAHMS, dioramas, flesh tones, Aliens, previews, more Aliens, more shows, - whew! Don't you ever take a break, Fred?

Seriously, great job and I appreciate all the effort you go to to provide useful and interesting information. All the hard work and effort shows in the magazine.

I mentioned to you at the recent Fantasimonium that the previous issue's article on painting faces really helped me. I sat down with the issue open to that article and went at my Polar Lights Bride of Frankenstein, which came out much better than I'd managed previously! (Of course, the finer brushes and magnifier lens thingie helped...). I'm still very much a novice at modeling so basic, step-by-step illustrations really help me. If you get a chance, an article on tips and tricks for seam and gap filling would be welcome. It's handling gaps in complex surfaces - breaks over hair, or mummy/werewolf bodies, for instance - that give me the most trouble.

Regards to you and your family. I'm sure I'll see you at the next show I make it to.

Larry Samuels, San Diego, CA

Dear Larry,

It was great meeting you at Fantasimonium. We're extremely glad that our magazine offers the diversity that it does. That's always been the plan and we have more to offer down the road. A number of things you mention with respect to tips and tricks on filling seams has been done in previous articles, but it may be time to run a short compilation on some of those tricks for those who weren't with us in the earlier issues.

**"Looking Forward to the Best of"**

Dear TMR,

I'm really looking forward to the best of issue. I'm sure it's going to be exceptional, but hey, no pressure though.)

Your magazine has been quite entertaining and inspirational for me. Please keep up the great work. You keep improving with every issue. I mean guys, glossy paper no less. Yes!! Again, well done and I hope to hear from you soon about this best of issue. Thanks

much

Sincerely, Deanne Caratachea,  
Carlsbad, CA

**"Striving for Excellence"**

Dear Fred,

First off let me say how much I love your magazine and its continuing strive for excellence. I have been a kit builder for six years now and I have never been able to find any references in the area I live in (of course if I was a train enthusiast that would be a different story). I went to Las Vegas last year and ran across *Modelers Resource* and *Amazing Figure Modeler* and have been addicted ever since. I enjoy the fact that neither of these publications strive to run the other out of business but give modelers a group effort to present as much knowledge on this hobby as is available. I was finally able to get my local Barnes and Noble to start carrying your publication after harassing them for nearly a year, unfortunately they won't carry any of those other fine publications.

Thanks to you I will be attending WonderFest™ next year since I never knew about any kind of conventions being held until now. I look forward to possibly meeting you and your wife at the show. Finally to end this letter I would like to request info on how to get a copy of your best of issue coming out. Thanks to you and all of the staff,

Erin Brock (e-mail)

Dear Erin,

I agree with you in that I feel there is quite a bit of room for both *AFM* and *Modeler's Resource* to peacefully coexist, however others would disagree, I'm sure. Thanks very much for persevering with Barnes & Noble. We are on their nationally approved list of periodicals (as well as Borders, Hastings and a few others), which means that any individual B & N store can order the magazine; they don't automatically receive it until it is ordered. Often, though, it takes individual customers to create the need for the store managers/buyers to actually purchase it.

Thanks again and hope to see you at WonderFest. Fill out the coupon found in our last issue or go to our on-line site and fill that out and mail it in to reserve a copy of our "Best of."

**"Recent Convert"**

Dear Mr. DeRuvo,

I just wanted to tell you how much I appreciate your magazine. I am a recent convert to the figure modeling scene. I modeled armor and other military items until a friend exposed me to your great publication. I realize now that monsters, Sci-Fi and fantasy are really my main interest. And like all good modelers, I have bought more kits than I can

ever hope to build! (Sounds like a real modeler!)

I am interested in getting the word out about a 16 page, full-color booklet I produced for Best Brains, Inc. You may know them for their Peabody Award winning series, "Mystery Science Theater 3000." The tongue-in-cheek Sci-Fi cable show pokes fun at grade B horror and Science Fiction movies with the aid of some wise-cracking robots. These robots are scratch built and are made from a variety of items: tupperware, toys, cast resin and vacuum form parts make up the list of ingredients. The show has a fan club base of over 200,000 strong and many have expressed an interest in learning how to build these pop culture robots. Take a look at the enclosed copy and let me know if this will work in the "Strange New Things" section of your magazine.

Thank you for your time and effort and I look forward to each new issue. By the way, did I tell you I just subscribed? I love the new paper stock too.

Sincerely, Gary Glover, Carlsbad, CA

Dear Gary,

Thanks for writing. Sounds like many of our readers may very well be interested in the *Bot Building Booklet* you speak of. This is the book we highlighted in our last issue. For those who missed it, please contact them at: MST3K Fan Club, PO Box 5325, Hopkins, MN 55343 <http://www.mst3kinfo.com/>

**"Your Vote Counts"**

Although there are many of us veteran modelers who probably write to kit manufacturers, in order to influence them in releasing new kits, I am sure that, nevertheless, there are still a majority of modelers, especially the newcomers in this hobby, who take a "wait and see attitude". Perhaps this is due to the thought that their demands won't influence the manufacturers.

A simple way to remind them that at least the major manufacturers do listen, and in order to get more modelers involved in writing to the various manufacturers, would be for you to print in somewhat big and bold letters on your home page, a line or two urging them to do so. Example: "FELLOW MODELERS" If you wish for your favorite kits to be released, write to your favorite manufacturers. Sometimes, your votes can really influence them in issuing kits earlier, or at all for that matter. Don't forget to include this message in your magazine on a regular basis.

Thank you, Yves Savoie (e-mail)

Dear Yves,

Those are good points you bring



up. Thanks much for the reminder.  
**"Great Casting"**

Fred,

Good Morning from New Jersey! Just wanted to drop you a quick line about the Barely Working kit....what a great job you guys did, I'm very pleased. Why can't these other people cast like you guys?? I should have my e-mail working correctly now. One quick question.. what is the object in the barely working girls tool belt???

Rick Barr (e-mail)

Hi Rick,

Thanks for your comments. Mark Brokaw takes great personal pride in his castings and we're glad to have him take care of that for us. The "thing" in Barely Working's toolbelt is a water bottle.

**"Layaway?"**

Fred and co.,

I just received the new issue. It was great as usual. You guys just keep getting better. I was wondering if you had any type of layaway for your kits? I would really like to have one of the Faela kits but I am off work on medical leave right now and can't afford one.

Thanks for putting out the best figure kit magazine around and keep up the good work.

James Downing (e-mail)

Dear James,

Thanks for writing and for your compliments with respect to the latest issue (#24). We're glad you enjoy it.

As far as layaway, no, we don't, James. But there's no need to worry about it. None of our kits are "limited." They'll be around for as long as interest in them continues. When you get to the point where you can purchase one, we'll have one for you. Incidentally, Mark Brokaw just finished remodeling Faela and we're extremely happy with how good it looks. We know our customers will be satisfied with the quality.

Here's a few bits of information that we feel the need to share with you:

• **ADS Distributors** - We'd like to welcome ADS Distributor, who is associated with Time-Warner Co, as our newest distributor. Things couldn't have been timed more perfectly because this is our first issue with them and we took a huge jump in circulation. Previously, we've hovered at nearly 12,000 worldwide, but now we're happy to announce that we are just over 25,000. It'll be a few issues before we know for certain what

**...A Bit of the News...**

our "sell through" will be, yet at the same time, we can count on increasing our circulation steadily through this particular distributor. We're very glad about this increase in our standing and look forward to the growth potential that's obviously out there. You will begin to see us in more 'mass market' newsstands than ever, including airports, drug stores and the like.

• **More Color** - You'll note that we've

added more color with this, our big Issue #25 and we won't stop there either until we're full to overflowing with color photography!

• **"Best of" Issue** - Because of our recent growth and the high cost that goes along with that, our "Best of" has been pushed back for a time. More later as we determine how best to produce this upcoming, quality "yearbook" without overextending ourselves and our wallets. Thanks for understanding! We'll keep you posted...

# It's All Plastic To Me

by Jim Bertges



Hey everybody, I'm back with a look at six new resin kits and super glue under my fingernails. This time around we're looking at kits from two new garage kit companies, one of which is based in Germany. We've also got a new kit from Wolf's Den, a barbarian from Testors and Jimmy Flintstone as well as a few kits from Monsters & Mayhem. I had a great time building these kits and you will too, if their subject matter appeals to you. So, let's get going there's a lot to talk about.

## MRK UNLIMITED "CREATURE"

Matt Krivick is a fairly new name in Garage Kits, but he makes a heck of an impression with his initial offering. His "Creature" is an impressive piece for those of us who love monsters. This beast is an original creation, but it shows influences of several creatures that came before it. There's a bit of Pumpkinhead here, a dash of Alien there and a dash of the Elephant Man thrown in for good measure. Over all, however, this piece stands on its own as a beautifully sculpted original design.

The kit itself comes in seven white resin parts; head, torso, arms, hands and the most unusual arrangement of legs and base I've ever seen. The legs and feet of the Creature are actually cast as part of the base. This is an interesting approach because it allows the long, clawed toes to wrap around the rocky terrain of the base. There was only a minor problem attaching the legs to the torso because they had to be spread apart slightly in order to match their mating surfaces. The casting is quite well done with only an elbow spike and a couple of fingernails lost to air bubbles. There was also a small bubble in one of the teeth, but all these small problems were easily dispatched with Aves Apoxie Sculpt epoxy putty.

Apoxie Sculpt also came in handy in filling the thin gaps at the attachment points of the arms and legs. I tried something new with the putty and it turned out pretty well. Before I glued each arm or leg in place, I rolled out a very thin piece of putty and placed it on the mating surface about 1/16 of an inch in from the edge. Then, when I glued the parts and pressed them together, some of the putty was forced out of the gap, filling it from the inside. I blended the excess into the surface and resculpted any lost surface details.

This kit abounds in detail. It has great musculature, tons of skin texture and some very interesting anatomical features. Even with all this stuff going on, assembly and painting went very quickly. When I first saw the kit in the enclosed flyer, done up in tans and browns, it looked fine, but I thought I'd like to approach it in a different way. However, after I assembled and primed it with Krylon rust colored primer, it just looked right. I had considered doing a wild alien color scheme in yellows or purples or something, but the brownish tones suit-

ed the critter. Like I said the painting went quickly. With a base coat of Krylon brown followed by a stain of dark brown acrylic to bring out the surface detail, the job was nearly done. All that followed was a bit of drybrushing with various shades of light brown and tan and a bit of light gray for the teeth, claws and horns.



The one unusual part of the paint job was the eyes. I've been using Future Floor Polish to give that final gloss to eyes and mouths, so since I had it sitting on the work bench I was struck by inspiration. I made two separate puddles of Future and mixed a couple of drops of yellow acrylic in one and red in the other. This gave me some semi-transparent red and yellow, which I used for the creature's eyes. First a bit of yellow, then some red right on top while it was still wet. I laid the creature on his back over night to allow the eyes to dry. After three more similar applications, I had fiery orange eyes rimmed in yellow. The way the transparent colors swirled together gave the eyes the look of real depth and the Future gave them a nice shine as well. Instead of a flat final coat, I went for more of a semi gloss finish that gave the Creature a nice "live" look.

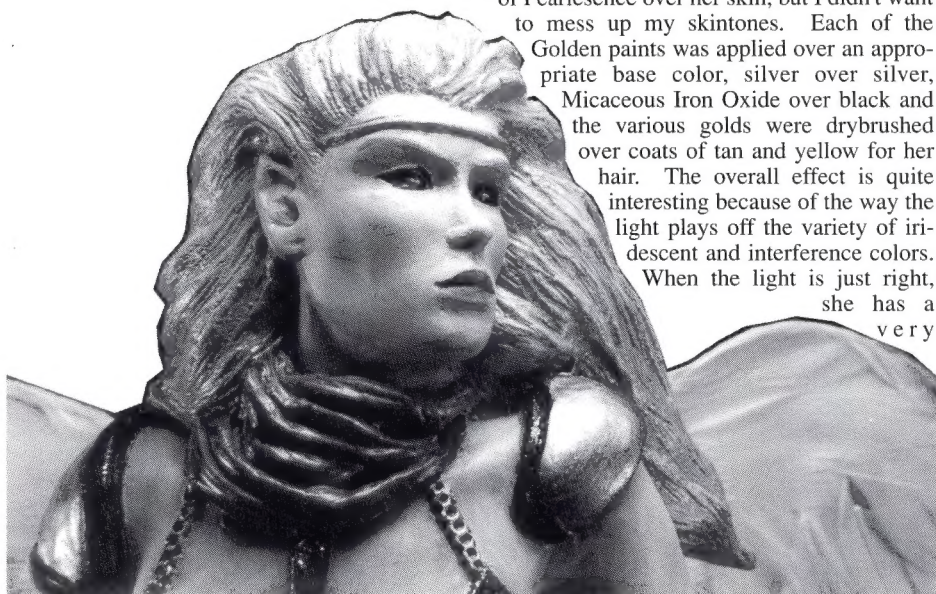
If you're looking for an excellent monster kit and the look of this original creation appeals to you, this is a great one to have. The Creature measures about twelve inches in height and the base is approximately four by six inches. You can contact Matt Krivick at **MRK Unlimited, 8263 Hydra Ln. San Diego, CA 92126**, or e-mail him at **MRK UNLMTD@aol.com**

## WARRIOR ANGEL FROM WOLF'S DEN

This angel is equipped to take out any demon, devil or sinner that gets in her way. In one hand she carries the Sword of Righteousness and in the other, a really big gun. This is an original design from Wolf's Den and it has a lot going for it. The sculpture is quite nice and the angel has a look of determination on her face. She is a bit scantily clad for a representative of the heavenly minions, however. I guess all the impor-

tant parts are covered in armor and leather, though. Even an angel has to get down to fighting weight if she's going to do battle on the side of good. The gimmick with this kit is the real feather wings, which look pretty good once they're attached to our angel's back.

The kit consists of four white resin pieces, the body, legs and head are all one part, the two arms are separate pieces and the sword blade and hilt also attach separately. Also included with the kit are two wings made from actual white feathers. The wings appear to be commercial-



of Pearlescence over her skin, but I didn't want to mess up my skintones. Each of the Golden paints was applied over an appropriate base color, silver over silver, Micaceous Iron Oxide over black and the various golds were drybrushed over coats of tan and yellow for her hair. The overall effect is quite interesting because of the way the light plays off the variety of iridescent and interference colors. When the light is just right, she has a very

ly available wings intended for use in doll making, but they work just fine with this kit. Sculpted wings which depicted more in-scale feathers would have probably would have also worked well, but there's something about the appearance of the real feathers that give this kit a unique look. The casting is smooth and clean with a few air bubbles in the straps of her costume that needed to be taken care of. Detail on the angel's big gun was a bit murky at the tip and needed a bit of dremeling to clean up. On her other weapon, the sword, the blade was a little to thick and a bit lumpy, so I removed the resin blade and replaced it with one cut from .060 plastic sheet. The new blade was much thinner and looked better. The only putty work necessary, aside from covering the wing attachments, was a little gap filling where the arms attached. I used Milliput for the filling duties on this one and, aside from the residue it left on my fingers, it worked very well.

Because she is an angel, the paint for this kit called for something a little different. I got some interesting and unusual new paints from Golden and decided they were just perfect for this project. The paints are interesting because they come in small jars and are very thick, but they are accompanied by a variety of media that mix with the thick paint and give it a gloss or semi gloss finish or thin it for airbrushing. They are unusual because it is a line of iridescent, "interference" and metallic paints. For this Warrior Angel I used both Iridescent Bright Gold and Interference Gold for her hair and gold accessories. Interference Violet was applied over a base coat of purple for her scarf. Iridescent Silver supplied a nice accent for her armor. Finally, I used Micaceous Iron Oxide for her thigh high boots. (In English Micaceous Iron Oxide translates to "little shiny bits in a semi-transparent light gray background"). I even considered putting a coat



"other-worldly" look. The kit is also supplied with a heavy base shaped to look like a fluffy cloud (to enhance this look, Wolf's Den provides a baggie of cotton balls to glue to the cloud, a step which I decided to skip). There is a piece of clear acrylic rod to be used to support your angel above the cloud in a flying position. The instructions suggest using the acrylic rod or nails in both feet to provide enough support. I placed a piece of rod in each foot and placed the ends in the corresponding holes drilled in the cloud base. However, as soon as I applied accelerator to the super glue, the rods snapped under the weight of the Angel. I think I had her at too much of an angle. So I replaced the acrylic rods with a five-inch long, quarter inch bolt that I used to support her while painting and that worked perfectly. Warrior Angel is a beautifully executed kit that will make a proud addition to almost anyone's collection. She stands thirteen inches high, including the base, which is eight by four inches. From wingtip to wingtip her wings measure fifteen inches, so she will require a bit of shelf space. Perhaps we'll be seeing a Warrior Devil for her to face off against in the near future from Wolf's Den. You can contact Wolf's Den at 69 Allen Ave.,

Lynn, MA 01902

## ALIA FROM M-REX

Alia is the first offering from a new garage kit company in Germany, M-Rex. This warrior woman is an impressive first effort, but she shows several of the flaws of a first time kit producer. First of all, we'll have to allow for the fact that Stefan Eck is in Europe and probably hasn't been exposed to a wide variety of garage kits. For this reason, I'm willing to allow for Alia's fairly stiff pose. To my thinking, she'd be more fun in an attacking position, wielding her massive sword, ready to strike. Or, if she was to be posed after battle, she could have had one foot propped up on her victim's large head, supporting herself with her sword. As he progresses further, I'm sure this is a lesson that Stefan will learn.

As for the kit itself, it comes in nine white resin pieces including the head, body and legs, two arms, one separate hand, a sword, a base, a demon head and her ponytail. She assembles quite easily with a minimum of putty work necessary at the neck and arm joints. On my sample, the demon head had one large horn broken at the tip and several of its smaller horns broken as well. I used Crafter's Epoxy Ribbon to resculpt the missing parts and although it was a bit stiff to work with, it sculpted well and held it detail nicely. There were several problems in the casting and sculpting, however. There were some rough, unfinished spots between Alia's legs that needed to be dealt with and fingerprints were evident in several spots on the demon head. Also, Alia's face was marked by numerous small air bubbles which I remedied with a facial of Squadron Green putty diluted with lacquer thinner. The nearly liquid putty was applied with a brush and lightly sanded to help blend it in with her features. It was a simple solution that worked very well.

Once you get past those few flaws, the kit is pretty enjoyable. If girl kits are your thing, the sculpture on this one is pretty well executed with a several interesting features. Alia is a topless female warrior who has obviously just come out the victor in a pitched battle. For the parts of her that are covered, she is wearing what appears to be some sort of armor constructed from the bleached bones of her victims. She also wears thigh high snakeskin boots and carries a great looking sword. Her bone armor and boots show some very interesting and intricate detail and her sword is beautifully crafted. Another fascinating feature is the severed demon head. Looking at this grisly remnant makes me want to see what the rest of the creature it came from looked like. The base is also well executed and apparently represents the partially buried ruins of some mystical site with runes and symbols carved into a stone floor. This is a kit you can have fun with.

There was nothing really unusual or unique about the painting of this kit. It's a pretty straightforward job. I did spatter the ground with a bit of demon blood, however, seeing as how his head has been lopped off. But I couldn't bring myself to cover the blade of Alia's sword with demon blood as well. The sword was just too cool looking for me to mess it up. So, you'll just have to accept the fact that

after she beat the demon, Alia cleaned off her sword before she posed for this kit. That's just the way I looked at it. Alia stands twelve-and-a-half inches tall and her base measures eleven by seven-and-a-half inches. If you're interested in Alia or future releases from M-REX you can contact **Stefan Eck** at **Zieberg 2, 96135 Stengaurach, Germany** or fax him at **(01149) 951-93 70 277**.



grinding away too much with my Dremel or if it's a flaw in the kit's design. Anyway, I built up the area a bit with Magic Sculp so the right arm would be at the proper angle, attached the arm and proceeded with the painting.

The most challenging part of the paint for me was getting a realistic look to the furry areas. I found a couple of reference pictures and tried to add light and dark patterns in the appropriate areas. After putting in the light and dark patterns, the drybrushing began. With this much fur, there's a lot of drybrushing. I

## TESTORS' CROM FROM JIMMY FLINTSTONE

Jimmy Flintstone is a name that has been well known in automotive modeling circles for quite some time and now he's becoming familiar to figure modelers as well. With his new line of resin kits for Testors, Flintstone is bringing high quality resin fantasy figure kits into hobby shops around the country where they've never been before. His fantasy line includes five figures, a pirate, a mummy, an armored samurai, a science fictiony bird and rider and Crom the Barbarian. These kits, along with his line of "Big Daddy Roth" styled resin monster hot rod kits will certainly secure Jimmy Flintstone a firm following among figure kit fans. The fact that these kits are distributed by Testors in their HSO (Hobby Shop Only) line will help to create new figure kit fans as well.

Even though his name appears on every kit, Jimmy Flintstone doesn't sculpt or design all his kits. The kit at hand, Crom, was designed and sculpted by Jim Holloway. Jimmy oversees the sculpting, molding, and casting of the kits as well as creating kit concepts and dealing with the business end of the operation. Crom is a prime example of the Flintstone fantasy line. The kit comes in six tan resin parts and is very well cast, considering the amount of small detail involved. There were virtually no air bubbles, even in the furred portion of Crom's wolf overcoat. The only detail missing was on one of the tiny rings that adorn Crom's belt, everything else was sharp and clean. There is a bit of clean up with the kit, however. There are large pour spouts on the bottoms of the feet and at the attachment points of the arms that must be removed. There is also a minor seam line running through the furred area that should be cleaned up carefully to preserve the surrounding detail.

Assembly was quite simple, however test fitting is very important due to the grinding necessary to remove the pour spouts, especially on the arms. The entire body and right leg are cast as one piece and the left leg fits neatly into a socket in Crom's fur shorts. No putty work is necessary here. The arms and hands are a little trickier. This is where the test fitting comes in. Crom is holding his axe high, ready to strike and because the axe is cast as one piece with his hands included, positioning of the arms is critical. I decided to leave off the left arm and axe until painting was complete because that arm partially blocks Crom's face. Before I attached the right arm, I held both arms in place and test fit the axe and hand part to see if everything lined up. It didn't. In order to get the hands to line up properly with the wrists, I had to tilt the right arm back a bit. I'm not sure if this misalignment was my fault from



started with darker shades of brown to go over the light patterned areas and worked up progressively to lighter shades of brown and tan. The light area of the wolf's face was basecoated in Ivory, then given a very light tan wash to bring out the details. I didn't finish the wolf's eyes as normal eyes because I figured the eye-balls wouldn't last long in a dead wolf's pelt and a barbarian wouldn't have much access to taxidermy eyes. My assumption was that Crom would place some round black stones in the wolf's eye sockets to replace his eyes, so that's how I painted them. When the painting was complete, I finished the assembly. The way the kit is designed, the armbands and armor cover the attachment points of the arms and the fur wristbands cover those joints. There was no putty work necessary to cover any joint lines.

Crom comes with a rocky, moss-covered base, which suits him very well. He stands twelve and a half inches high at the top of his axe, nine inches at the top of his head and his base is six by four and a half inches. This is an excellent kit for barbarian fans and might even be suitable as a historical Viking figure. It's funny how Testors has adopted this fellow's name, though. They've got Crom trademarked like they made it up, but I think the Robert E. Howard estate might have something to say about that. You see, Crom was the barbaric deity that Conan (everybody's favorite barbarian) used to curse to and call upon when he was in a tight spot. Even though this guy might be a suitable representation of Conan's warrior god, I don't think that Testors has the right to trademark the name Crom unless they've licensed it from the Howard estate. That minor quibble aside, if all the kits in this line are as well done as this one, we've got some great kits to look forward to.

If you can't find the Jimmy Flintstone line at your favorite hobby shop, you can contact **The Testor Corporation at 620 Buckbee St., Rockford, IL 61104**, or at **1 800 Testors**. You can visit their website at <http://www.testors.com>.

OK folks, I hope you'll bear with me as I editorialize for a bit. I've been a modeler for a long time. Just how long doesn't really matter, but let's just say that I bought my Aurora kits back when they cost \$1



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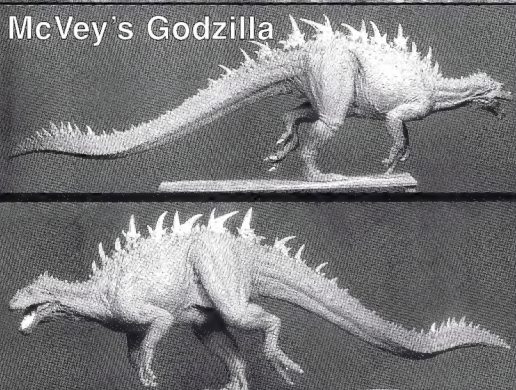
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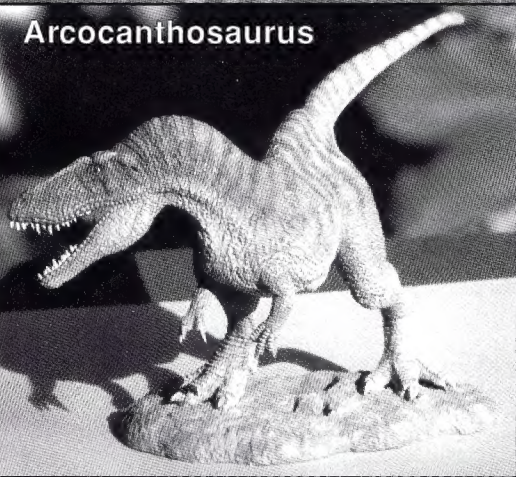
# DOWN THE PREHISTORIC TRAIL

the latest dino-related models, reviews and news  
with Mike Fredericks of The Prehistoric Times

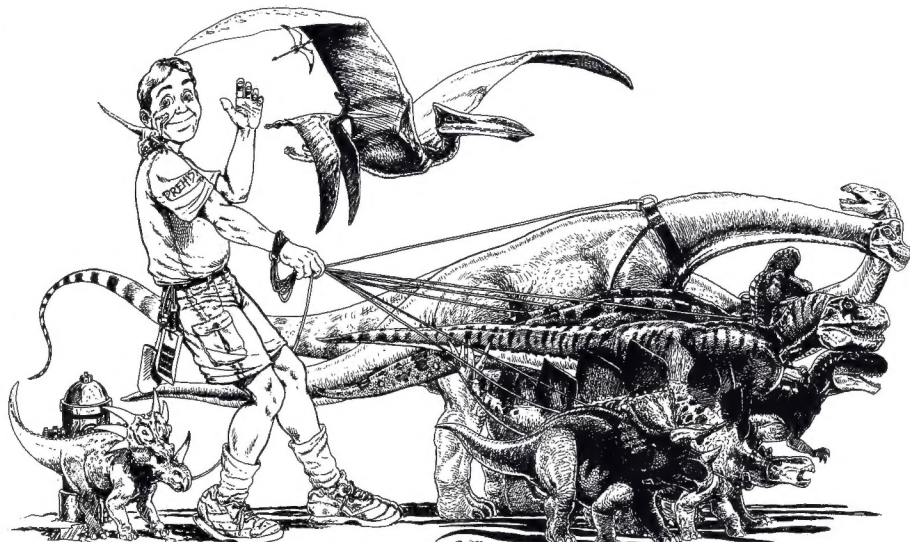
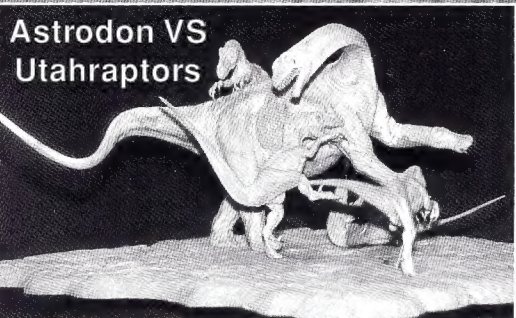
## McVey's Godzilla



## Arcocanthosaurus



## Astrodon VS Utahraptors



AS PER TWO BOOKS, WHICH NO DINO-FAN SHOULD GO WITHOUT, DAVID PETERS' GALLERY OF DINOSAURS & J. SIBBICKS' ILLUSTRATED ENCYCLOPEDIA OF PYROSAURS

Hello, and thanks for joining me for another edition of my column on dinosaur modeling. As I did last time, I thought I would review a few more of the recent dinosaur kits on the market to again show you just how much is being produced out there. Then perhaps next time I'll interview one of the fine sculptors responsible for producing many of the dinosaur kits available.

The big news from one of the most talented dinosaur sculptors in the world is the production of not exactly a scientifically accurate dinosaur sculpture but it is prehistoric and definitely beautiful. **Tony McVey** has been producing a series of kits based upon famous monsters but of his own design. His latest is **Godzilla!** I spoke with Tony and he had this to say about it.

"As far as Godzilla (or Gojirasaurus) is concerned - the sculpture is 32" long, 9 1/2" H to the tallest hip spine plus the base will probably add 1 1/2" or so. I figured the live animal at 600 feet long so my model is 1/225 scale, or 1" = 18' 9". My plan is to produce 10 or 12 castings, each fully painted and selling for \$1700.00 each, shipping and insurance included; however, sales tax will be charged for Calif. sales."

So, as you can see in the photos, it is a fantastic work but due to its price and limited edition, unfortunately won't be decorating the shelves of many of us modelers. This is really too bad, as I believe a kit of this very popular character would be a great seller. Tony's recent **Ymir** and **Rhedosaurus** before that were very dinosaurian and the likeness of his Godzilla too is much more dinosaur than any Godzilla we've seen from Toho. The detailed wrinkles and great looking spiky plates on the back really make this work stand out.

Tony also offers other dinosaur kits plus models and sculptures of other subjects. His **Menagerie Productions** can be reached at **535 Alabama St. San Francisco, CA 94110 (415) 861-2570**.

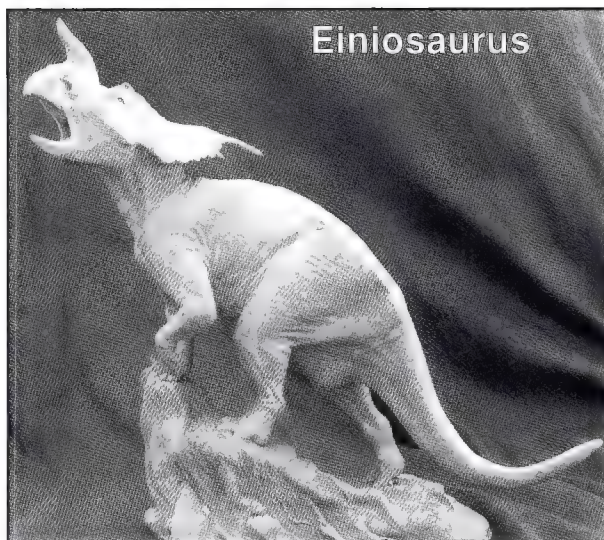
**Jerry Finney** is getting to be a veteran at sculpting prehistoric animals now with several well known pieces under his belt. I hold in my glue-crusted fingers two review kits from Jerry. **Acrocantnosaurus** is his latest. Produced in 1/35 scale, it is 13 1/2" long representing an animal just under 40 feet in length. Black Hills Institute's dinosaurologist, Neil Larson told Jerry that **Acrocantnosaurus** is a "muscle-back" and not a "fin-back" (some have portrayed Acro with a sail on its back because of its rather long spinal bones) as often described prior to the latest fossil discovery. Acro needed very powerful

neck, back, and arm muscles to pull down their primary food source - the long-necked sauropods, Neil says. The Black Hills Institute has created the first skeletal restoration of this awesome meat-eating allosaurid and Jerry has done a great job of creating it in-the-flesh in 1/35 scale.

**Acrocantnosaurus** was a large meat-eating dinosaur that lived in what today is Oklahoma and Texas. By working with experts, Jerry has produced what is thought to be a very accurate representation of this awesome animal. Jerry is really into fine detailing his dinosaur sculptures; to say the least! You won't believe how detailed the skin texture is or how small and to-scale the many sharp teeth are. This carnivore of a lost age comes in six pieces of gray resin perfectly cast by **Mike Evans of Alchemy Works**. The base includes the footprints of his sauropod prey. Price is **\$104.98** w/out base or **\$109.98** with base plus **\$5 S/H** in the U.S. **\$10** outside plus Calif. residents include 8.25% tax to: **Jerry Finney, 12419 E. 212 St. Lakewood, CA 90715-2309 Tel: (562) 809-3235**. Ask about other kits Jerry has for sale, including prehistoric mammals.

The second kit I have from Jerry Finney is actually produced by Saurian Studios who offer an enormous amount of kits sold through **Triceratops Hills Ranch, 7868 South Magnolia Way, Englewood, CO 80112 Tel: (303) 741-4712**. Triceratops Hills Ranch carries just about every dinosaur model kit produced plus many other kits and toys so call them up for their catalog. I'm not sure of the price. Anyway, **Astrodon VS Utahraptors** is an incredible diorama model kit that Jerry created portraying a long-necked sauropod named **Astrodon** being attacked by a pack of huge raptors. Actually this sauropod is called **Pleurocoelus** but **Astrodon** works well for this model making it like a scene from the great novel "Raptor Red" by Robert Bakker. Bakker's book told a dinosaur story through the eyes of a female **Utahraptor**. **Astrodon** was an animal in the book as was **Acrocantnosaurus**. Since this scene is represented in 1/35 scale just like the previously reviewed **Acrocantnosaurus**, the two kits could be combined, further recreating a scene from this great novel.

You won't believe the detail in the skin, claws, and teeth of the **Utahraptors** and **Astrodon**. Large sections of flesh are being torn off of the dinosaur prey by the raptors making for a gory scene. Each raptor figure is an individual piece of art. The kit is modular; that is, you can buy all of the elements that make up



**Einiosaurus**

the diorama individually from Triceratops Hills Ranch listed above. Collectively the price is **\$269.98** for four different Utahraptor figures and the Astrodon, but you can also buy the various raptors for **\$35.98** each and the Astrodon prey at **\$149.98**. Utahraptor #1 is running with mouth open, #2 is running with mouth closed and head angled differently, #3 is injured and rolling on the ground, and #4 has leaped upon the prey's back and is attacking! Really nicely done and an incredible scene when displayed.

**Shane Foulkes** is a newcomer to the field of dinosaur sculpting, although he has been illustrating dinosaurs for years. He has produced both an **Iguanodon** and a **Baryonyx** for his first two kits and was kind enough to send me review copies. Iguanodon was a plant-eating dinosaur from Europe who's fossilized bones were among the first ever found. Shane's finely sculpted figure is in 1/18th scale making it about 17" long. It walks along posed with its large protective thumb claws protruding forward. Iguanodon is a dinosaur in which many complete skeletons have been discovered making it a well known prehistoric animal. In the last century, coal miners in Belgium had to stop digging operations when they came upon hundreds of Iguanodon skeletons in the soil; now preserved in museums. Both Iguanodon and Baryonyx as a kit - \$95.00 or built and painted \$200.00 includes postage in the U.S."

Shane's second and latest kit is Baryonyx. This is a meat-eating dinosaur from England that probably caught fish with its hook-like finger claws. Ancient fish scales were discovered in the ground where a fossilized Baryonyx's stomach would have been. Baryonyx had many sharp teeth inside of a long crocodilian-like snout. It also sported a small horn between its eyes. Also in 1/18th scale, Baryonyx is a little bit longer than Iguanodon at about 19". Both kits include glass eyes for added realism. Baryonyx comes in seven parts and is finely detailed and accurately rendered. Iguanodon is just as well sculpted but came to me built, so I'm not sure of the amount of parts that make it up. No bases are included. These are very new kits and I didn't have pricing info at press time so please contact: **Shane's Cretaceous Creations company at 8420 Craig Hill St., St. Louis MO 63123 Tel: (314) 849-9754.**

Running out of room on your shelves for kits but don't EVEN want to stop building? Hey, dude, stick 'em on your wall! Sculptor **Keith Strasser** has produced an entire series of dinosaur wall busts. The one I received was

**Carnotaurus**, the recently discovered South American predator with two horns on his head. Keith has portrayed this predator with numerous small horns (known as scutes) on its neck and many sharp teeth hanging down from its upper jaw. Also in the series is **T. rex**, **Dilophosaurus**, **Utahraptor**, **Ceratosaurus**, and a **T. rex skull**. Both T. rexs are \$125 in plaster where the other four are \$100 each. In resin the large wall heads (almost two feet long) are \$250 finished or \$175 as unpainted kits. Each includes an artificial eye for added realism. Contact Keith for various paint schemes available and numerous full body dinosaur kits. **Keith Strasser's Dragon Inc. is at 15 Sandalwood Dr. Smithtown, NY 11787 Tel: (516) 724-6583.**

**Einiosaurus** by **Dave Krentz** is my latest kit for review. I discussed David's first kit; his beautiful Gorgosaurus in my column last issue! Einiosaurus is a newly discovered dinosaur similar to Triceratops but with a very unusual horn on its nose that seems to have bent over forward as the dinosaur got older, to the point of looking like a can opener on older animals. David's sculpture portrays a middle-aged dinosaur so the can opener effect isn't as noticeable yet. Cast by **Mike Evans**, this wonderful model kit will stun and amaze you! The extremely easy to assemble kit includes the head, body, one leg and base; just four pieces. A small soft-shelled turtle is a nice touch, also included, to be plodding along on the well sculpted, detailed base.

Entitled "**Buffalo Bill**" (Eini is the word for buffalo in Blackfeet Indian lore), the model depicts a maturing dinosaur giving its victory shout after winning a battle with rival males. His body displays many battle scars showing the efforts that gave him the alpha position in his herd. He stands atop a fern covered slope at the river's edge. He rests one foot on the stump of an ancient fig tree and howls across the water that will one day be his grave.

Dave discussed in depth the appearance of Einiosaurus with its discoverer, Dr. Scott Sampson before tackling his amazing sculpture. The kit is about 14" long and includes an instruction sheet. Price is only **\$114** including postage to: **David Krentz, 25853 Anzio Way Valencia, CA 91355.** Dave's next piece will be a companion piece to his Gorgosaurus; two young Gorgos running alongside her chasing a baby pterosaur up a log. The base will interlock with his Gorgosaurus. Scale on all of David's kits is 1/18th.

Thanks for listening and please patronize these sculptors. If you love dinosaur modeling half as much as I do, you simply must subscribe to my magazine, **Prehistoric Times**. Six bi-monthly issues are \$28. Don't trust me? Then try a sample issue for \$7.

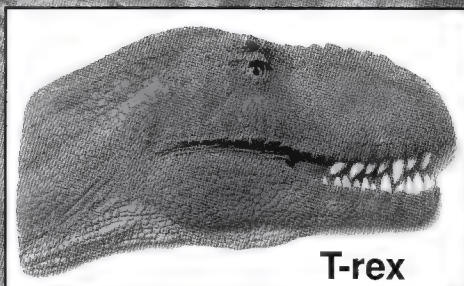
I am also selling the new Horizon vinyl dinosaur model kits you are hearing so much about through **Prehistoric Times**. I have all six **Fossil Reproduction Collection** pieces from **\$29.95 to \$49.95** each. Call! Plus, Life-size **Baby T-rex \$59.95 + \$8 S&H**, **Velociraptor \$69.95 + \$8 S&H**, and **Adult T-rex \$120.00 + \$8 S&H**. Checks, cash or M/Os only to: **Prehistoric Times 145 Bayline Cir Folsom, Ca 95630-8077 Tel: (916) 985-7986** before 6PM please.



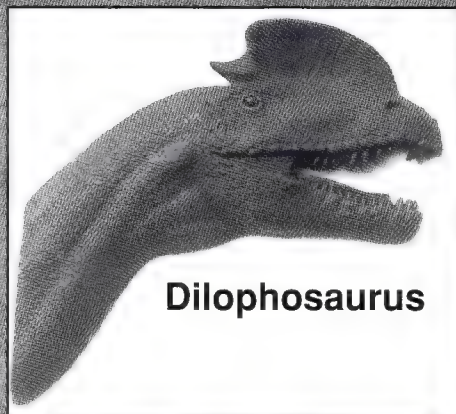
**Baryonyx Walkeri**



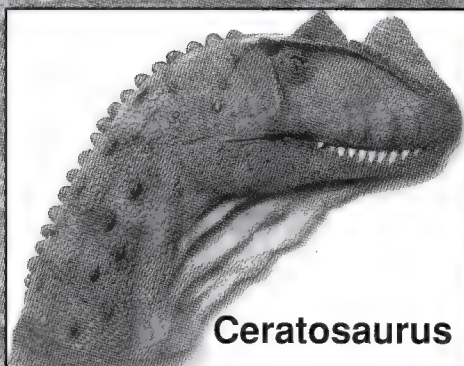
**Iguanodon Bernissartensis**



**T-rex**



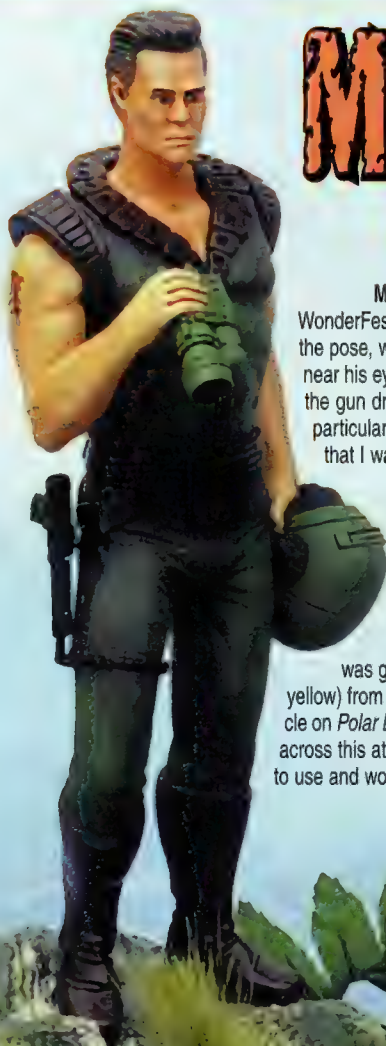
**Dilophosaurus**



**Ceratosaurus**



## MARS LIFE OUTPOST



**Mars Life** is a new soldier kit from Raven Hood that I previewed in our recent coverage of WonderFest™ 1998. You'll note in **photo A** that this comes with two sets of arms, allowing you to choose the pose, which I like. I opted for the left arm that's holding his helmet and the right arm with binoculars near his eyes. The gun is fastened to his holster. Now, if you wish, you can use the other right arm, with the gun drawn, but I preferred to have him somewhat relaxed, yet on alert, so to speak. I felt that this particular pose and combination of arms best got that message across, at least for the diorama base that I wanted to include with this kit.

**Photo B** gives you an idea of where I'm going. The rocky outcropping shown in the photo is the base that comes with the kit. I wanted more, so I got out the rock molds and Art Plaster and went to work, **photo C**. The result of my efforts is shown in **photo D**. I used Sculpt-A-Mold (mix with water) to create the ground itself, **photo E**. I was planning on creating a small pond that our soldier would be looking out over, unaware of what possible danger might be lurking.

With all of that created and the railroad ballast sprinkled over the ground, **photo F**, I was getting ready for the next step. In this same photo, you'll note the two cans (one blue and one yellow) from the Smooth-On company. This is essentially clear resin. I had tried the E-Z Water™ in my article on *Polar Lights' Wolfman* and wanted to see what other products were available to render water. I came across this at WonderFest and was anxious to find a use for it. It was very easy to use and worked quite well as you'll see in later photos.



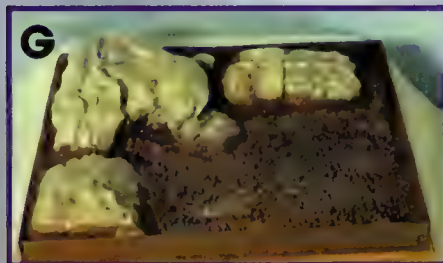
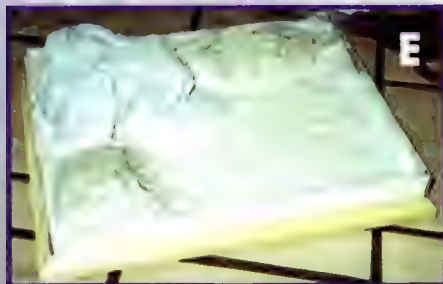
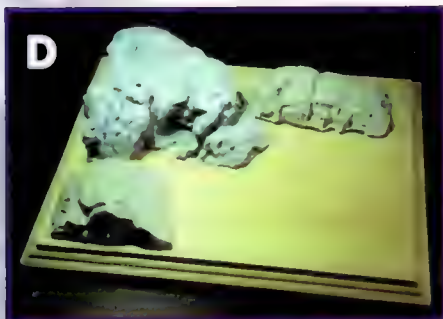
A



B



C



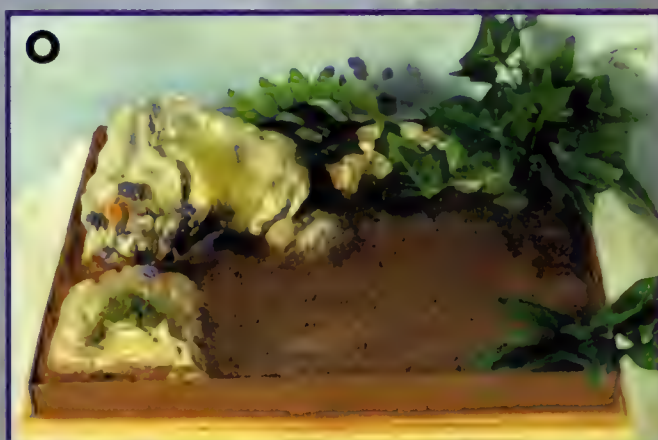
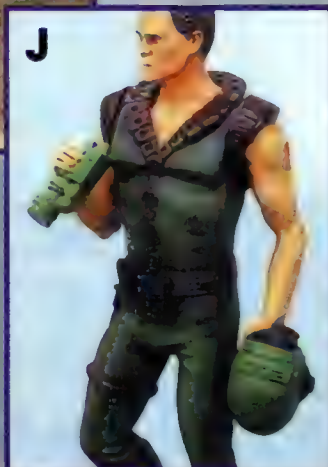
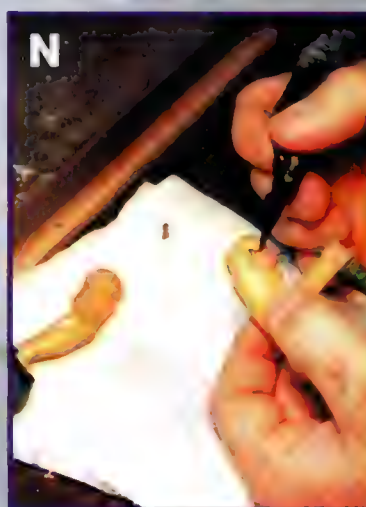
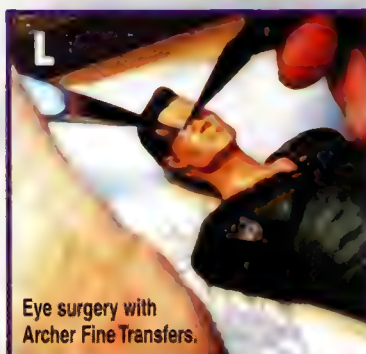
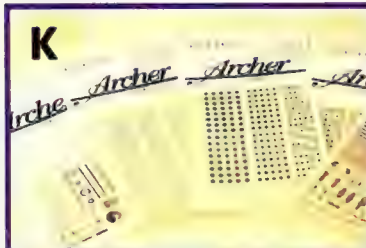
With all the basics out of the way, I chose to paint the rocks out of the ordinary. Since this guy is a soldier on a possible hostile planet, I wanted to go for something that was different. **Golden** makes some paints that are called, *Interference* and these particular paints have flecks of metallics, blended into them. They're also the consistency of thin pudding. You can base coat your rocks anyway you want and then use these paints to 'drybrush' or if you prefer, you can paint the entire rock using these paints as I did in **photo G**. What's nice about them is the rainbow of colors that are then reflected back off the rocks. It produces almost an 'other worldly' look to them. I dragged my brush across the base of the 'pond' where the clear resin would eventually go as well.

I then mixed up some clear resin, poured it into the base area and watched it set up. What I didn't plan on was my 7 year old son running into the room to touch the 'water!' Fortunately, after he pulled his finger back out, the resin self-leveled again (for the most part). As you can see in **photo H**, I then added various silk plant leaves and flowers to the area and even airbrushed some taxidermy paints around the edges of the rocks to provide a look of algae. (As an aside here, I used the *Badger Million-Air* compressor. I've had three different Badger compressors and the others have been the non-silent type. This is my first silent compressor and I'm quite happy with it. It works well, you can adjust the air pressure and except when it lets off excess air, it's virtually silent, **photo I**.)

Pretty much done with the base, I gave my attention to the figure. I painted it using, for the most part, **Badger Freak Flex** paints and then went in with a variety of **Pactra greens** to replicate a camouflage pattern over his uniform.

I have a number of *Archer Fine Transfers* that I had been anxious to use and this seemed like the perfect kit for that. In **photo K**, you can see the variety of the 'tattoos' (and this isn't even half of what's available!). The small, round circles are eyes and they'll fit any number of kits you have in your closet or on your workbench. I enjoy painting eyes, but sometimes, it's nice to try something different. Having grown up building cars, I'm use to decals and work accordingly. You scribe around the eyes you want, dip them in water and apply them by sliding them off the paper, **photo L**. I then decided to take it one step further and go for the tattooed arm. *Archer E-Z Tatts* provided the answer and I utilized the same process to place the decals on the upper arms, **photo M & N**.

The final part of the process was putting the whole "picture" together. The soldier was placed on the finished base, **photo O**, allowing him to survey the open space that lay before him. This a good idea for a kit. I like it and enjoyed creating this diorama. If this is something that you'd like to check out, contact the folks at **Wondermass Idealab, PO Box 178, Capshaw, AL 35742**. Interested in finding out more about the tattoo decals mentioned in this article? Contact: **Archer Fine Transfers, 1205 Silvershore Way, Knightdale, NC 27545**.





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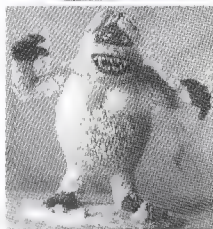


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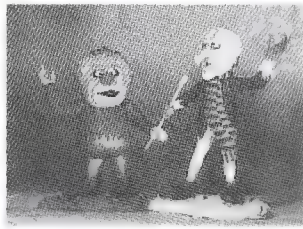
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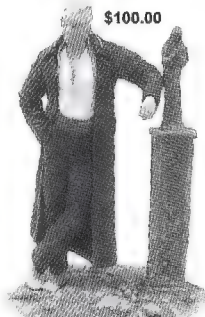
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# ACROSS the POND

with Andrew "Mad Dog" Hall

It's getting to be that time of year again when we all hope that our loved ones do listen to the answer to the perennial question..."So, what do you want for Christmas?"

You just know you are going to find socks, slippers and cardigans under that tree. As the latest "Garage Drum Beat Ace Rapper" version of "White Christmas" blasts through the suburbs and we all spend our hard earned dosh on suitable presents for relatives which we only see at Weddings and Funerals, small boys and girls frolic in the white powder like snow then with great care construct snowballs studded with small stones to throw at your windows. These imp-like children proceed to run into the roadway causing cars to skid out of control on the ice; they crash exploding into huge orange fireballs which cast weird shadows upon the white frosted ground. Ah yes, this is a time for children...and are we naught but big kids at heart?

Something which kind of scares me about the run up to Christmas are those 'fun' characters you find wandering around shopping centres - Malls to you - you know the sort of thing those big bright costumed folks who try to enhance various products or entice you into shops, burger bars and the like.

When kids see the TV shows, films from whence they originate they see = Jerry Mouse, Mickey Mouse, Danger Mouse, Mighty Mouse (there's a theme here), they think: "Mouse; rodent; resides in skirting board; eats cheese; three to four inches tall" (you are way ahead of me here, aren't you?). Small children suddenly confronted by a 5 - 6 foot tall mouse. If this does not contribute to bedwetting and psychiatric care, then nothing else will. For a child, the prospect of a 5 foot tall mouse inhabiting the wall space of a house - their house - must be truly terrifying. Worse yet, you can watch their parents pushing these mortified children towards the huge 'mice' while the parental banter is "You wanted to meet Magic Mouse; here he is." It's as if they were presenting an unwilling offering to the "Great God of Cheese."

We have a saying here in England, "Whenever there is a BOND film on TV, then it must be a Bank Holiday" and I am sure this will once again be proven true hence on Christmas Eve, you pray that the following morn you will find at least a couple of re-released, repackaged, remastered, directors' cut videos amid your Chrimbo prezies. Wide screen, naturally.

Oh, I do not want to sound in any way "bitter" about the joy of Christmas, honest, but when the shops begin the hard sell in September, it does not tend to get to you a tad. Worse follows because on Boxing Day, the TV adverts for Summer Holidays are thrust upon you in a retinal assault. You decide to venture forth into the "New Year Sales" where, amid the throng of people, most of whom look like they have never been in a store before and behave like kids who have just been given the key to a sweet shop, you discover that all of the gifts you bought are either totally out of date or less

than half the price you paid in the first place.

Worse yet, you find that those socks you bought for

Uncle Harry have been given an urgent recall notice because "boffins" (there's a word you don't see every day) have discovered that the man-made material reacts with human sweat causing the socks to shrink violently when worn. Merry Christmas!

Any-road-up, I mentioned Bond films, so that's a good link into two kits featuring different Bond actors - Connery and Dalton. The Sean Connery Bond is 1:4 scale and comes with a choice of heads (!) sculpted by one of the most prolific talents in the UK, Jonathan Dewer. Priced at £55.00, the pose is that from the opening sequence when Bond shoots the would-be assassin.

Our next Bond is the underrated Timothy Dalton, sculpted by Mike Hill. Selling for about £70.00, this is 1:6 scale and is taken from "The Living Daylights" just after he has parachuted onto Gibraltar. Limited to 50 kits, so they tell me.

Female figure fans with an interest in bondage (note that cool link to the previous kits...just like a professional) maybe interested in this 1:7 scale Warrior Woman again from Jay Dee.

Chained between two phallic posts topped with snakes, she tries to break free of her bonds, possibly so she can nip off and get to those Near Year sales. Priced at £53.00, she won't break the bank...just run up your credit card bill.

Our final Jay Dee kit is a representation of a classic movie and will sell like hot cakes so if you are a fan then act NOW. "Escape from the Skeletons" shows the climax of one of my all-time favourite films "Jason and the Argonauts." For £70.00, you get Jason, SEVEN skeletons and the cliff-top base, fantastic value I think and this is 1:9 scale.

The firm PLANET-X have produced some rather neat kits of late. They have a quite nice HUEY from the classic movie "Silent Running" about £25.00; an all-action CROW (this one build and painted by FTVMC member Jason Andrews) and the star of the FIREFOX film, a 1:72 scale Firefox plane in resin for £47.00. I should add that these prices are in Pounds Sterling and are a guide for you so that you know you are not being ripped off...postage is NOT included unless otherwise mentioned, OK?

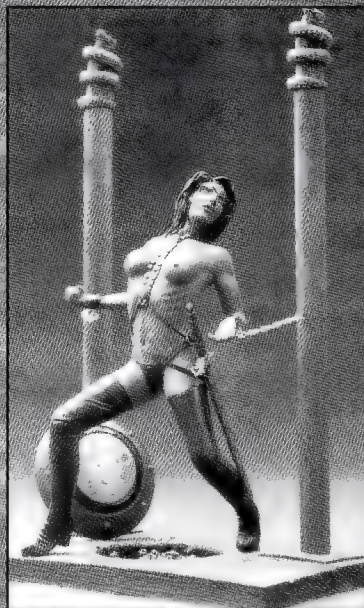
All of the above mentioned are available from: **Frontier Models, Frontier House, 5 The Lowlands, Hailsham, East Sussex, BN27 3AG, England.**



Connery's Bond



Dalton's Bond



Warrior Woman

It has to be said that as a rule, WARP kits have never had a good reputation, overpriced and usually a lot of work is needed to bring them up to scratch, however this time they have delivered the goods...BIG TIME.

Warps' BUG-A from Starship Troopers is fantastic value for money at £25.00. It's 1:48 scale and comes with a diorama base. Each limb has three white metal parts while the body and both jaws are resin. You also get half a trooper plus a luckless soldier to impale or place within its jaws. This one was built and painted by Mick Edge who, like me, has nothing but good things to say about it. A follow-up kit called "Fried Bug" is also available and as soon as I have one, I will let you know what I think.

Continuing this theme are IMAR MODELS with a trooper two-pack. For £10.00 you get the following: two bodies, two guns, two bases, four arms and three heads - one without helmet. That's £12.50 including postage to the USA, but IMAR are doing a special deal: \$20.00 with a \$10.00 back charges on a US cheque which gives you the chance to nab a few IMAR figures at a dollar price and pay only one bank charge of \$10.00. Cheques MUST be made payable to: **Ian Marchant**. Check out back issues of *Modeler's Resource* for other kits in their range or you may well be keen on their new "God of War" from Xena at £7.00. For more details, contact them at: **Imar Models, 2 Marylands Green, Chislehampton, Oxford, OX44 7XD**.

If you are looking for something different, send a couple of IRCs to **Denizen, PO Box 326, Worcester, WR5 1YL**. That's got you thinking!

Just because it's Christmas, here's a look at an old 'n but a good 'n. Niser's Grimsdyke the Zombie which stands about 14 inches tall. This one was built and painted by Jason Andrews with a custom base. New from Niser is Vic Door's version of the classic Metaluna Mutant. The creature comes as four parts with a two-part base upon which is the movie's logo. This rendition was painted by Dave Foster who stated that the kit was a dream to build and would suit someone new to the hobby...unlike the "Innsmouth Beast" kit I recently bought. A homage to Lovecraft's "Deep Ones" this kit is sold under the UKGK Network banner and the casting I got was total...pap. Worst cast UK kit I have ever clapped my eyes on. I have written to the kits' producer, Creatures Unlimited, but to date (7/Sept) and after four letters each sent a month after the other with copies of previous letters...no reply. Had this been my first resin kit, this would also have been my last.

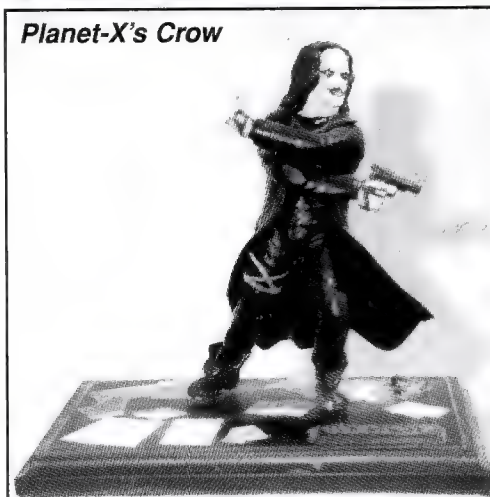
Well, that wraps this article up because I am off to stick some plastic flowers in my garden just to make my next door neighbor wonder what sort of plant food I'm using.

Come on you Lions. Have a great Christmas holiday and we'll see you next year. May your glue tube never harden!

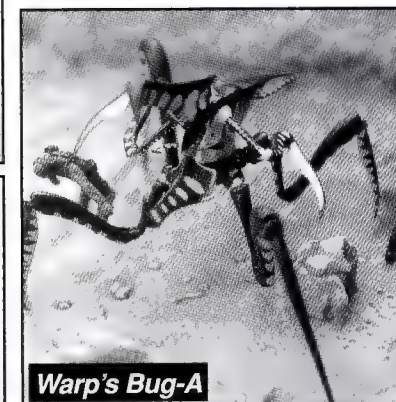
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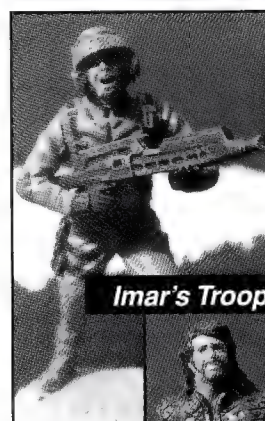
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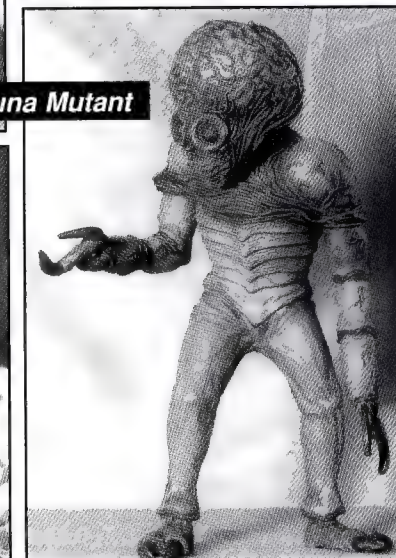
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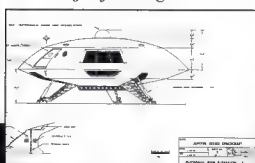
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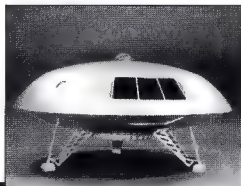
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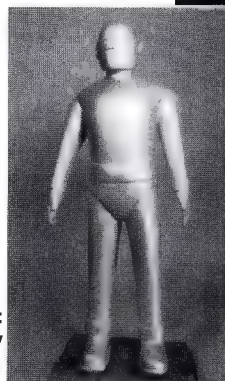
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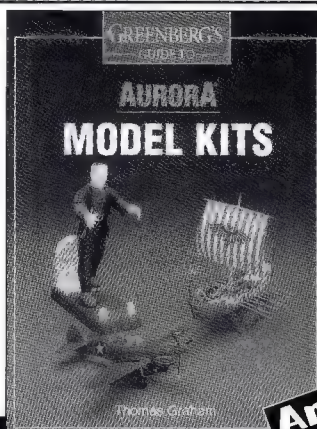
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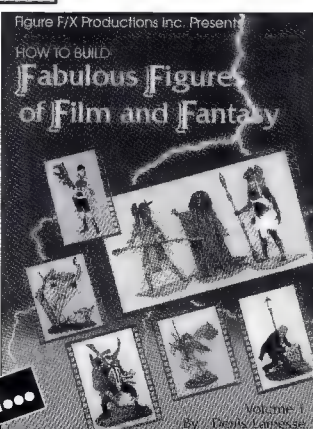
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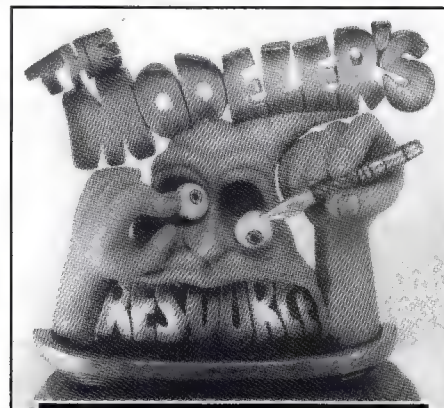
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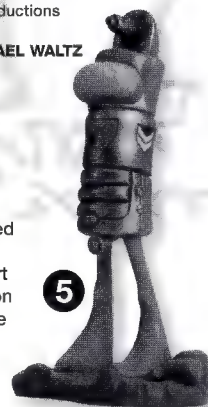
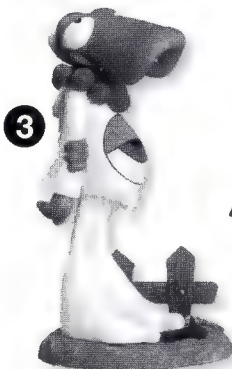
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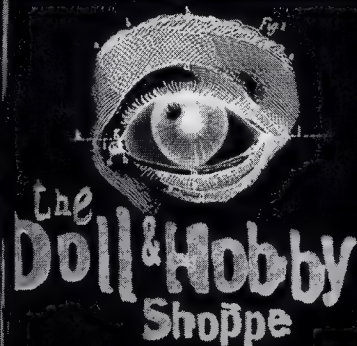
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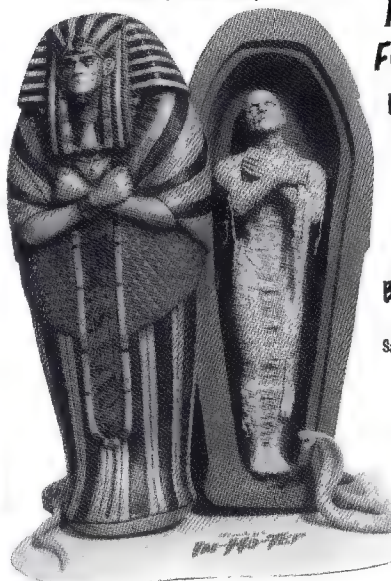
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# The Bargain Hunter's Guide to THE GALAXY



with Joe Graziano

**W**elcome to the Monkey House! I have two new kits you will go bananas for this month! They are easy to build and fun to paint, so let's quit monkeying around and get down to some serious monkey business. The two kits we will be looking at are the *Icarus* from **Monsters in Motion** and the *Icarus* from **Skyhook Models**. Both kits are exquisitely cast and the details match the movie models perfectly. Skyhook's *Icarus* is cast in two pieces, the base and the ship; well the part of the ship that is still above the water line, anyway.

There was minimal clean-up on this kit, just a seam line to scrape on the ship and no pinholes. In other words, it was a perfect casting. The ship is about 8 inches long and the base is about 6 inches square. It sells for \$40 and is a painter's piece: there is not much sanding and no filling-- just prime it and go ape!

The kit from Monsters in Motion is a bit different. For one thing it's larger, about 13 inches long, and comes in 10 pieces plus the base. The reason why it is in so many pieces is because it has an interior. The fit is so exceptional that you won't need any putty here either! I was impressed. It doesn't have the cryogenic tanks in it, but with a little patience they could be scratch built into it. The detail is pretty damn close on the inside...not exact, but really good. I watched the movie on freeze-frame to compare the kit to it and it's mostly there. With a little extra effort this could be an exact replica. The *Icarus* sells for \$99.99 and, like Skyhook's kit, is worth every penny.

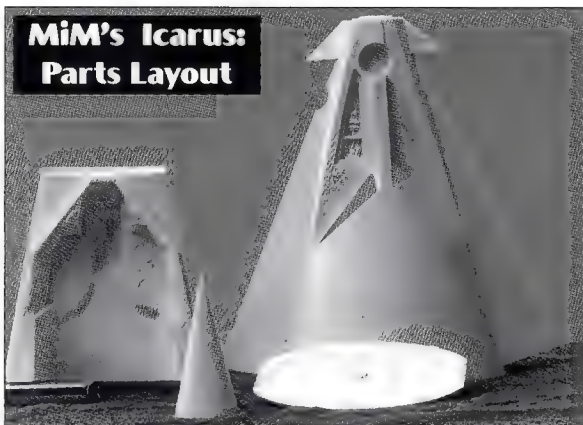
Before we get into this too deeply, I want to say that I am not

comparing the two ships to each other. They are both great kits and I am glad that I have both of them in my collection. It depends on what you can afford or what you really want in a kit that will decide which one (or both!) is right for you. That said, let's get started!

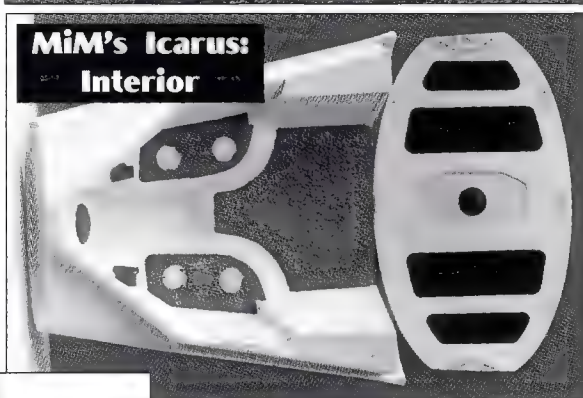
Both kits were handled the same way, except for the interior on the one from Monsters in Motion. I cleaned the seam lines off the ships and primed them with a dull coat...yes, dull coat. The reasoning behind this is that I didn't want to lose any of the fine detail and since dull coat has no pigment, I am assuming that it goes on a little thinner than primer. Whether it does or not, the fine panel lines were preserved so I will continue to do this out of superstitious fear for kits with a lot of small detail and fine markings on the surfaces.

I base coated the ships and the bases in **Freak Flex Turned Ghost White**. I like the white because it

## MiM's Icarus: Parts Layout



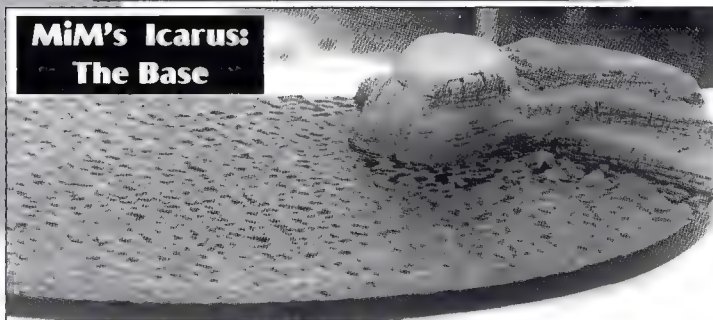
## MiM's Icarus: Interior



## MiM's Icarus: Completed



## MiM's Icarus: The Base



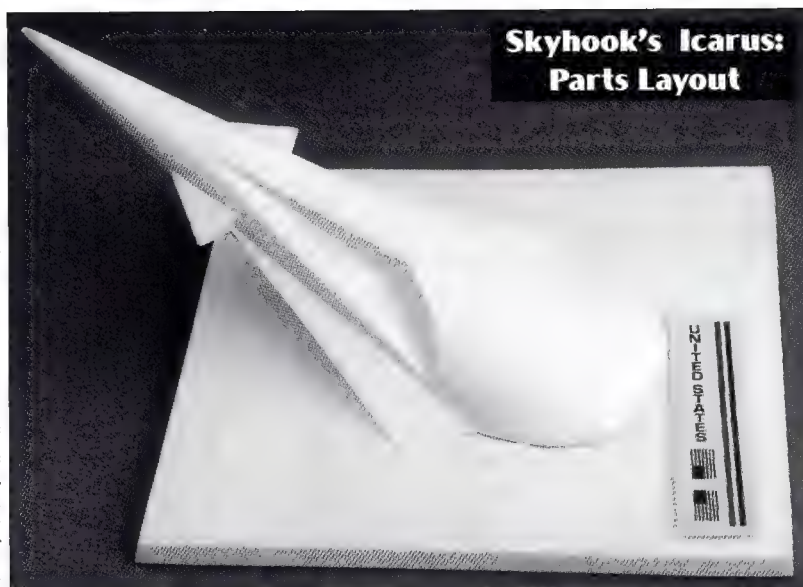
covers nicely in one coat. After the white had dried overnight I masked off the nose cone and the window area before painting them. Now, I had a dilemma...I watched the movie and took extensive notes on the colors of the ship after it first crashes and they are climbing out and tossing supplies overboard. From what I could see, the ship was white and grey with a red and a blue stripe running around the body and a lot of burn marks. Skyhook's instruction sheet says to paint the nose cone brass, which didn't make sense to me. So, I e-mailed Dave Bengel at Skyhook to ask him where he got his painting references and told him where I got mine. He said that Bob Burns has the original prop in his collection and the photos he took of it show the nose cone as brass. Well you can't argue with that...or can you? I looked all over the internet and found not a single picture of the *Icarus*, and I was getting frustrated trying to find out why we had a discrepancy with the color scheme. Enter Don Bowman of Ygor's Toys. We had talked on the net a few times and it turns out he lives about 15 minutes from my house! What luck! I gave him a call and during the conversation I asked him if he knew anything about the *Icarus* and he said no, but that Bob Burns did and I said that's great if you know how to contact him, but I didn't. Don did and he gave me Bob's phone number and I gave him a call. I was nervous as hell when I did this because I didn't want to bother him, just ask a

quick question or two and be out of his hair. Well, when he answered the phone and I explained what I was trying to do and what the discrepancy was, he was more than happy to help! But now I know why Dave at Skyhook and I came up with different color schemes. Bob Burns owns the ship that you see sinking when they are in the raft and watching it go down. This is not the same ship as the one they climb around on when they are abandoning it. Got it? The one Bob owns is the smaller one (about 6 feet long if I remember right) and the other one for the scenes with them climbing around on it is the full-size prop. So there you have it! I took my painting references from the full size one and Dave took his from the miniature in Bob's collection, so I guess it's up to you which one you use since they are both right. Thank you, Bob Burns, for helping me clear this up!

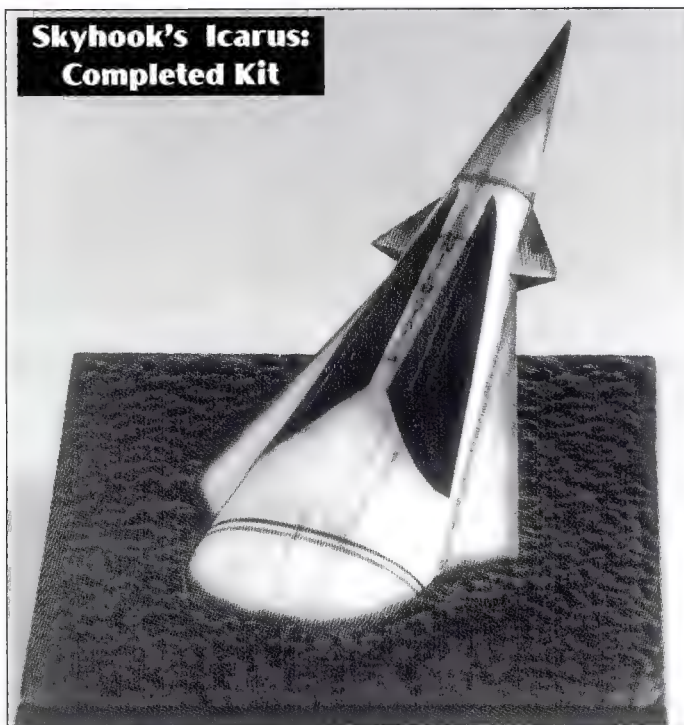
Back to the kit. After masking off the nose cone and the windows I painted the windows with **Golden's Carbon Black** and the nose cone with **Tombstone Grey** mixed with a little **Turned Ghost White** to make a pale grey. Once this was dry, I painted the windows themselves with transparent green and then gloss coated them (gloss coat was added after the model was sealed in flat coat). I put the decals on at this stage because they need to be on before you weather the ship or they will look like new while the rest of the ship is weather beaten and burned.

I applied the weathering with chalks and some of the applicators from CRM Hobbies, called Microbrush. These are new to me; I found them about 3 or 4 months ago in a railroad shop. They work pretty well for applying chalks and washes in small amounts. I grind the end into the chalks to get some on the little puff ball at the end of the microbrush, then rub it on the area where I want it. It works better than ruining an expensive brush! The colors I used were black, rusty orange and a tan earth color. By streaking these colors from front to back in the right places, it creates a burned, rusted look. Be careful when sealing it! You can't be heavy-handed on the first coat or it will wipe away all your work. Just give it a few light coats, let those dry and then you can give it a good solid coat of flat to seal it.

Next, I feathered flat black around the edges of the wings and the exhaust ports and streaked it onto the nosecone. I also feathered it from the window edges back a little bit, and pretty much wherever it looked like a thin leading edge would be burned on re-entry. Now is a good time to add some more chalk weathering in rust and light brown desert dust colors to streak in with the black to add to the burnt look. When something is burnt it isn't just black...it starts out as a light brown and



**Skyhook's Icarus:  
Completed Kit**



and drybrushed up to a pale grey to suggest it might be driftwood.

That about wraps it up for these two kits. I suggest getting your hands on them while the getting is good! Here's the contact information:

**Monsters in Motion**  
330 E. Orangethorpe Ave, Unit  
H  
Placentia, CA 92870  
Tel: 714.577.8863

**Fax: 714.577.8865**  
**Skyhook Models**  
PO Box 327  
Carmichael, CA 95609

Both are worth it. If you have a comment or question, I can be reached at Faust87619@aol.com and, thanks to Jerry Buchanan, I now have something that resembles an internet page at:

<http://members.xoom.com/shipwerks/>

Thanks for listening! See you next time!

advances towards black as it becomes completely consumed by the heat. Try lighting a piece of paper on fire and you will see what I mean. Just do it in a safe place with adult supervision!!! I am sure your significant other will be glad to help if you ask nicely.

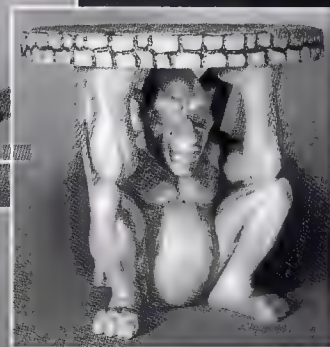
The interior of the Monsters in Motion Icarus was sprayed white and given a thin (stress the word thin) yellow ink wash around the edges. I couldn't think of a better color to give the room some definition without making it look too dark. After this dried, I misted it with white again to even it out. I painted the carpet a slight blue shade

of grey and drybrushed it with white. The escape hatch at the front was painted Sunburn Red and inked with a little brown ink to bring out the shape. The various controls were painted in bright reds, greens, and blues for the buttons, and the rest were drybrushed in silver. The chairs were painted flat black and the metal parts were picked out in silver, also.

The water bases for both were handled in the same way. I painted the bases white and airbrushed on green and blue inks in various shades to attempt to create some depth to the water. The whole base was then sprayed with clear gloss coat to seal it and give it a wet look. Once this dried I drybrushed it with white to catch the tops of the waves and sealed it again. The ground work on the Monsters in Motion base was painted in various browns and inked dark brown and drybrushed to highlight. The tree was painted dark grey



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### • MIA Model and Miniature Show:

February 15-17, at CON-Quest '99; Sheraton Hotel, Colorado Springs, CO. Open judging. For CON-Quest info contact: <[www.pcisys.net/~mjared](http://www.pcisys.net/~mjared)> Pikes Peak Hobby Association, 3639 Garland Circle, Colorado Springs, CO 80910. Daniel at The Comic Vault 719-596-2155. For MIA Model and Miniature Show info: Tom Grossman <[humline@aol.com](mailto:humline@aol.com)> 5080 Diamond Drive, Colorado Springs, CO 80918-2414 Tel: 719-531-7346

### • The Model Show:

April 16 - 18 at at Star Fest '99 Holiday Inn DIA; Denver, CO. For Star Fest info: <[www.starland.com](http://www.starland.com)> Starland, PO Box 24995, Denver, CO 80224, Tel: 303-757-5850. For Model Show info: Vern Clark <[vclark@denver.infi.net](mailto:vclark@denver.infi.net)> Tel: 303-422-7757



# Organica

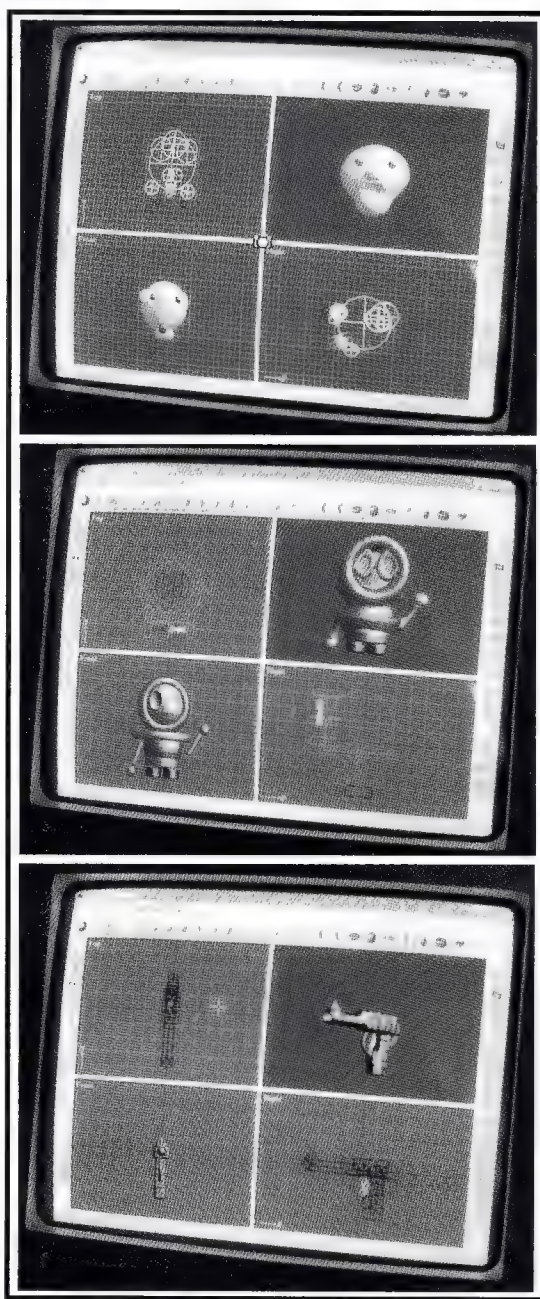
~A look at a new modeling software, with Justin Bertges~

I'm Justin Bertges and my goal is to eventually do computer animation for movie special effects. This particular program is for someone who wants to see their ideas come alive before they actually sculpt them or for someone interested in getting into 3-D artistry or computer animation. Organica takes basic 3-D shapes and lets the user put them together to create characters or 3-D objects. It also has the capability to make 3-D animations with *your* characters.

It was pretty easy for me to learn how to use this program on my own, but I still have a lot to find out about it. Organica is a 3-D drawing program that uses pre-rendered shapes that are assembled like building blocks to create your object. As you assemble the shapes it automatically combines them together so you can easily see the form your object taking shape. This is different from most other similar programs because in the others you would have to go back and blend the parts together with color. In Organica this is done automatically. The only problem is that sometimes you don't want them to blend together and your object doesn't look right. You can end up with a "blobby" shape that doesn't look like what you're actually trying for. There might be ways around this problem, but it will take more exploring on my part.

For me, the coolest part of the program is the ability to animate the things you have created. You can create key frames in your animation and the program fills in the frames in between. It is easier for me to do animation on Organica than on any other program I've used. It's a lot of fun to put movement into something you've drawn. This is a good place to learn about animation on a computer. I've already done several animations with this program; I've made hands move and skulls rotate. I even drew Kenny from South Park and chopped his head off with a flying disc!

Organica was easy for me to learn. It was easier for me to learn about than Paintbrush or Word. I think anyone who is interested in 3-D artistry or computer animation will be very interested in this program. For more information, contact the makers at: **Impulse, 7250 Peak Dr, #102, Las Vegas, NV 89128 Tel: 702.949.1100 Fax: 702.948.1104**



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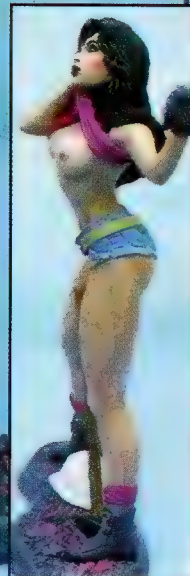
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Clear off some room on one of your horizontal surfaces, fellow modelers. Bruce the Brush here and have I got a dandy little gem to share with you. Did I say "little"? Scratch that. AMT/ERTL has come out with a new vinyl kit of the Rancor from Star Wars "Return of the Jedi" about to have lunch with a Gamorrean guard. Get it? It stands 12" tall and is masterfully sculpted by Jim Groman. It absolutely screams "action". The detail on this beastly has to be seen to be believed. Jim put many long hours into recreating all the wrinkles and bumps and horns and stuff that gives this character its character. I just had to have one. And I could see that painting it was going to be a lot of fun. Luckily, I talked the folks at ERTL into sending me one and it worked out that I got to paint up the box-art model you see on the box. The bad news was that I had to work with the resin hard copy. Almost threw my shoulder out trying to muscle it around on my workbench. Makes a great paperweight though. I also have to point out the fantastic background on the box that made my model look even better was done by none other than Ed Cox. Ed does most of the Star Wars box top paintings for ERTL. He's incredible. And when I saw the rough photos of my model sitting in front of his backdrop, it was like a scene straight from the movie. Works for me.

The Rancor is big (did I mention that?) so be sure to have a big area of workspace cleared for action. Also you might want to pick up a 2" paint brush. Sure made the job easier for me. I had been wanting to try out David Fisher's glaze technique on something and Ol' Rancor fit the bill. The kit goes together relatively easy with some coaxing here and there, and a bunch of gap filling super glue and accelerator. A word to the wise on assembly order. Attach the arms in position first. The right wrist has a flat on it to aid in positioning on the right arm. Since the Rancor is a bit top heavy, it has been designed so that when it's assembled grasping the Gamorrean guard, the guard's one foot and the Rancor's two feet form a very solid three-point stance. Damned clever if you ask me. Position the legs so that the right hand is about 1" off the ground. Or you could assemble the guard, temporarily fix him into the right hand and position the Rancor's feet so that the guard's right foot touches the ground. It's a little tricky but not overly so. I cut out the section walls on the legs, the left foot, and the body/leg attachment areas so that after puttying and finishing all the joints, I could run coat hanger wire through the body and legs and fill the lower portion of the body, up to the waistline with plaster. This, and filling the rest of the body and the arms with expanding foam, gave the Rancor more support because even being vinyl, it is still hefty. Then all that was left to do was attach and putty the head and spray everything with lacquer primer.

The Gamorrean guard was easy with just gluing the pieces together, finishing seams and priming. I left his head off till last and filled the body, legs and arms with expanding foam, just to be on the safe side. His skin was painted green with a little Burnt Sienna mixed in then the high points were picked out with a lighter shade of the same. I used different shades of brown and Raw Sienna for his leather breastplate, headgear and belts. His sandals are black. In the close-ups I have you can see the actor's eyes peering out of the mask so that's the way I painted his eyes. More human. A lot of this you can pick up just by looking at the box-art.

There are a couple of really great reference books out on the market that show you everything you've ever wanted to know about the Star Wars models and special effects and with some very good photos of the Rancor and guard. The first one is entitled "The George Lucas Exhibition", mine is in Japanese. The other is entitled "Star Wars Chronicles". The second one costs about \$150, but if you buy it you won't need the first one, or any other one for that matter.

With the Rancor, I began by basecoating the whole figure with a light yellowish tan. Adding some white to Desert Tan would do the trick. (Oh, by the way, you should only use acrylic paints on vinyl kits, with a few exceptions). I gave it all a shot of flat lacquer just to be on the safe side. Then I mixed up a large quantity of brownish-green. (Actually all the colors you'll mix up will have to be in a large quantity. That's because this is a BIG kit. Did I mention that?). Anyway, I took some green acrylic and squirted in a bit of Raw Sienna and just a touch of yellow to lighten it ever so slightly. Then I grabbed my 2" brush, loaded it up with the green mix and roughed out the skin pattern by jabbing here and there until I got the pattern that approximated what was shown in the photos of the movie model. After I was pleased with the rough pattern, I went back with the big brush and filled in some of the pattern along the backbone and down his arms. The green pattern is rather a mottled look, very animal looking. I made the tan and green a bit lighter than what I wanted the end result to be because the glaze would darken everything. You may ask, "How can you gauge what amount of what is going to work out the way you hope?". Well, a crystal ball helps. Mostly it's practice and, particularly in the case of this figure, it's throwing caution to the wind. I even painted all the little horn detail, of which there are quite a few, his toenails and claws with a very light shade of flesh, and of a bone color, before I applied the glaze. This saves from having to come



back with a wash later.

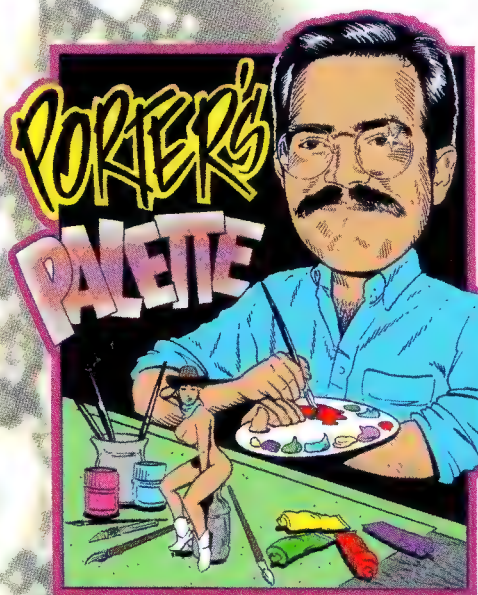
The glaze called for in David Fisher's video used an Acrylic Gel Medium. Well, our little Craft store was all out of the Gel Medium so I decided to opt for a Matte Medium. I scooped out about half a baby food jar quantity of the Medium and mixed in some Mars Black and Burnt Sienna. This looks dark but will actually be translucent on the high spots. Trust me. This is the fun part. Do a small area at a time and just slather a big glob on with a 1/2" brush (don't you love this technical jargon?). Immediately wipe off the excess with a lint-free cloth, leaving the glaze only in the crevices. This takes the place of many washes and saves a lot of time. After doing the first small area, I said, "Cool!" and tore into the rest of the piece, finishing the whole thing in about half an hour. Oh, you might want to wear latex gloves as I did because this can get a bit messy. Just trying to manipulate this beastly to get all the nooks and crannies is courting disaster. Wear old clothes. If your accident prone, cover the rest of the room with tarps (just kidding). I let this fiasco dry overnight and then gave it a couple of coats of flat lacquer. If some areas of the piece came out darker than you wished, just lighten the area(s) by drybrushing with a lighter shade of the base color. You remember drybrushing, don't you? You know, dip your brush into the paint, then wipe the brush on a rag until almost all the paint is gone, then lightly wipe the brush over the raised detail of the kit. I thought you'd remember.

I did the eyes next. On most of the reference material his eyes look like no more than black orbs, but I decided to invoke some artistic license. I painted the entire eye black, then painted the iris dark to light brown (from outside to inside) with a black pupil. I added light reflection dots on either side of the pupil like I do with my Anime figures just for some interest. After all was dry, I gave the eyes a couple coats of Tamiya clear gloss acrylic. Really makes them look deep.

I saved the best part for last ... the mouth. Jim G. did a great job with the mouth and I wanted it to look as real as possible. I first base-painted the mouth with my flesh color and blended this into the outside edges with a wet, clean paintbrush. This is also why I finish each painting session or step with a protective coat of flat lacquer, otherwise you run the risk of washing away previously perfect areas. I then worked washes of red and red oxide into the recesses. While this was drying, I painted the teeth a little lighter shade of the bone color I used on the claws and such. Makes him look really nasty. After everything had dried and a coat of flat lacquer had been applied, I gave the whole mouth area and teeth a very thin black/brown wash. After this had dried and been lacquer coated I washed the inside of the mouth with Tamiya Transparent Red thinned about 50% with water. This adds a bloody look to the mouth and gives it a nice gloss.

All that was left to do was a little touch-up dry brushing here and there and VOILE, another eye-catching paperweight. Makes a great cup holder too. This is one very cool piece of work from AMT/ERTL and well worth the MSRP of \$33.50. Yeah, that was my reaction, too. All this for such a low price. While it's not a contender for the "novice's first vinyl kit" category, it's fairly simple and gives you an opportunity to try many different painting techniques. Highly recommended. Well, that's it for this time. Model on, dudes and dudesses

Bruce the Brush <bbbrush@aol.com>



# MASTERCON VII

A LOOK AT ONE OF THE  
BEST SHOWS IN THE WORLD  
- AND YOU SAY YOU HAVEN'T HEARD OF IT?

by Joe Porter

Photographs by Mort Schmitt



Sideshow's *Frankenstein* was a popular piece and a gold medal winner for Alex Bui.



*The Last Council*, a 120mm Civil War diorama, earned a gold medal for Richard Mitchell.



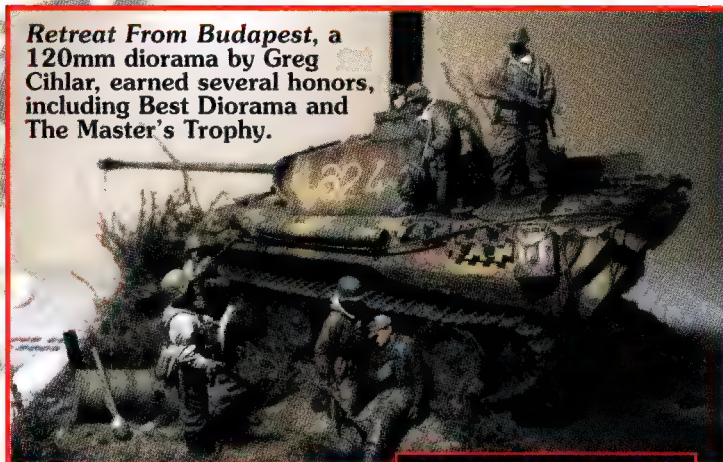
Dr. Noel Lawson took the Matchbox Douglas Dauntless and turned it into a work of art. Entitled (appropriately enough) *Coral Sea Turnaround*, the plane won a gold medal and Best Aircraft.



A new Jaguar bust of *Josef Diefenthal*, painted by Chris Mrosko.



Marcelo Fuentes took home seven medals at his first convention. Here are two gold winners: *Mandan Warrior* and *Peyote Pete*.



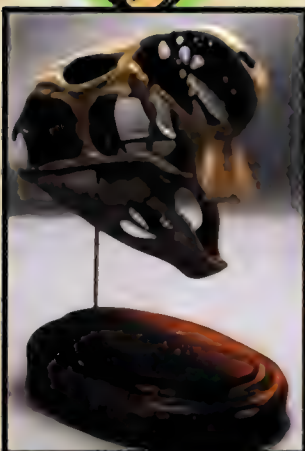
*Retreat From Budapest*, a 120mm diorama by Greg Cihlar, earned several honors, including Best Diorama and The Master's Trophy.

# GARAGE KITS ARE SUCH EASY PREY!

by JERRY BUCHANAN



## Oviraptor Philoceratops



Hi fellow modelers! You were probably wondering what was up with the title change. I thought that *Animé My Way* was a bit limiting. I still enjoy animé kits and will continue to feature them in the magazine but my modeling preferences are highly diversified. All animé and nothing else makes Jerry a dull boy.

With that being said, this month's plastic is a strange little dinosaur called Oviraptor philoceratops. The remains of this guy were first found near a clutch of eggs that he appeared to be grasping at. Thus, the name 'Oviraptor' (or egg-thief) was born. These eggs were thought to belong to another dinosaur called Protoceratops and that is where the second name 'philoceratops' came from. It is now believed that these eggs may have

belonged to the Oviraptor himself and that he may have munched on fruits and seeds with his bird-like beak. Go figure.

This kit is a 1/2 scale reproduction lovingly sculpted by Steve Harvey of **Wiccart Fine Scale Models**. It is cast in a bone-smooth white resin and comes in 4 pieces. There are only four minor putty points on the skull. The rest of the seams fall on natural skull suture lines. **Figure 1** shows one skull half piece (dark) glued into place. The two putty areas are up front and at the bottom. The kit also comes with a decal to make your own nameplate with.

Now for the painting. Steve's instructions say that you should paint it like it was a freshly dead animal. I opted to go somewhere between fresh and fossil. I started out with the ever-important primer coat. This is accomplished with a few mistings of *Floquil Light Gray Figure Primer*. Once dry, the entire skull was sprayed with *Freak Flex Rotten Tooth Tan* (**Figure 2**).

Next, a wash of *Freak Flex Road Rash Brown* was created by thinning with *Polly-S Airbrush thinner*. This mixture was sloshed over the entire skull (**Figure 3**). To get unusual breakups in the color, let some puddles of wash dry longer than others and blot them with a damp paper towel. Remember, this is a skull so be sloppy.

Now for the drybrushing. *Liquitex Burnt Umber* was lightened with *Apple Barrel Ivory* and lightly drybrushed over the entire skull (**Figure 4**). I added more Ivory to the mix and drybrushed over the outer areas of the skull leaving the inner recesses slightly darker. Lighten to your preference but don't over-do it.

I like the randomness associated with washes, so in order to make the skull more natural-looking, I applied a lighter wash over the entire skull (**Figure 5**). This turned into a dry-wash technique because the previous drybrushed paint slightly mixed with the wash and made it look even more organic.

Final touches included more drybrushing with lighter ivory shades. A final drybrushing was done with white on the highest areas. This step was so subtle, you almost can't tell that I did it. Small spot washes of *Freak Flex Rotten Tooth Tan* were applied randomly. The suture lines were painted with black to make them really stand out. For that bone-sheen, I sprayed the entire skull with *Testors Clear Acrylic Satin* (**Figure 6**).

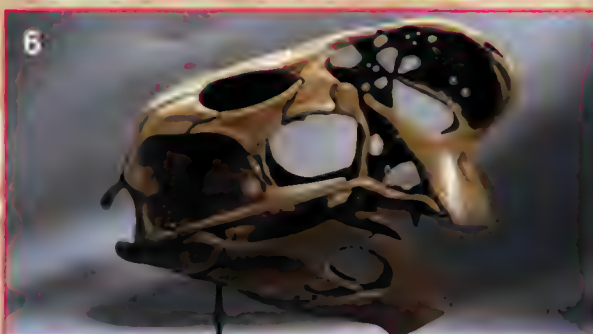
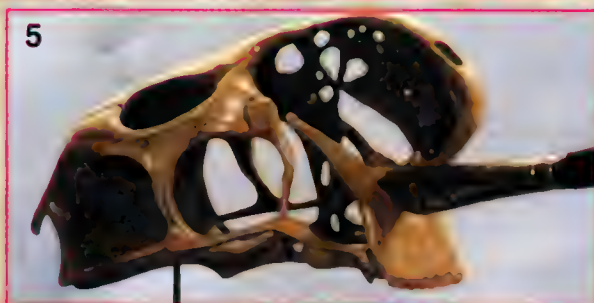
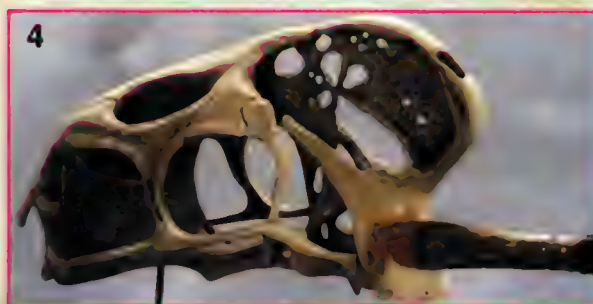
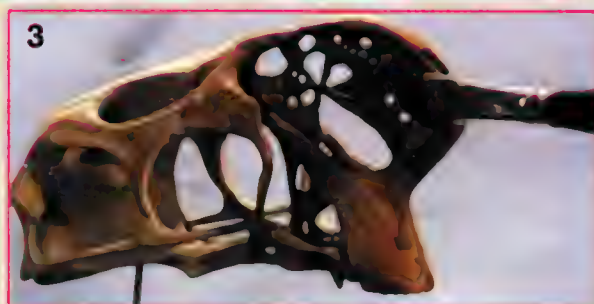
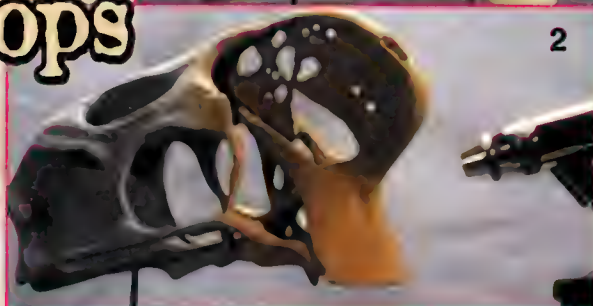
A piece of small diameter piano wire was inserted into the base of the skull and attached to a small, wooden base for displaying (**Figure 7**). I would highly recommend this museum-quality replica to anyone who has had their fill of T-Rexes and Velociraptors.

For more info, contact Steve at: **Wiccart Fine Scale Models, Ph3, 33 King Street, Weston, Ontario, M9N 3R7, CANADA**

Or see his other bone replicas on the web at:

HYPERLINK <http://www.idigital.net/wiccart/> <http://www.idigital.net/wiccart/>

The wooden base is by M&B Designs, phone: (562) 429-9676



**EXTRA**

# Reviewing Some of Those Wonderful

## Chick Kits!



**FROM THE LAIR OF THE Craftbeast**  
with Bill Craft

Hello fellow chick kit lovers. It's time for a mini rundown on a few kits that feature some very lovely ladies. I built and rendered these babes one after another. It sure was a pleasant break from the beasties I am used to presenting. Anyway, Mr. Fred DeRuvo supplied three of the ladies for me to work my magic on, so I added two more of my own. And now without further delay, I must get on with it since space here in Modeler's Resource is at an all time premium. And besides, if I'm not resourceful enough in my writing, I might have to add more babe kits and then I would really be out of room on this page.

First up is the 1/4 scale **Ashlyn Gere** kit. She is the 1st in a planned series of "Legends of Erotica" kits from Taylor Designs. This kit was sculpted by legendary special effects master Jim Danforth. The kit comes in five pieces. The main body of Ashlyn is hollow cast. One resin arm to attach. One solid resin base. A hollow brass rod and clear resin septor head round out the parts.

Not much clean-up here. Castings were decent. A little wet sanding and you're ready to render it. My only gripe is where the arm is cut. When will they learn to cut them at the shoulder or elbow? I hate mid arm cuts! Aside from that, there was a lot to render here on this figure as well as the marble-like base. If you like big kits that don't strain your eyes, get this one.

Talk about your kit engineering marvels. **Supergirl**, by Castle Creations and sculpted by David Grant was a very pleasant surprise. Seven solid resin parts make up the figure and a clear rod inserted from the bottom of one of her feet leads into a massive chunk of resin in the form of the "super" insignia. I love the expression of mischief on the face. There are also some protruding extras for your buck here. I have to keep it clean you know. Castings were decent. Only two or three airbubbles to worry about.

This kit went together really well. I wasn't sure how this kit would stand or should I say fly, with just the rod supporting her, but it did. I am not really a fan of super hero kits, but I had to have this one.



NOTE: Kits pictured here in group shot are not in same scale with one another

Now I have the mystery kit! Got this at the Mad Monster Party IV. No manufacturer or sculptors name! Anybody know? Drop us a line! Anyway, this is obviously the luscious **Emma Peel** from the old "Avengers" TV show. Six solid resin pieces make up the figure, while two solid pieces make up a nice checker tile base and nameplate. The castings are on the harsh side. A lot of heavy mold lines and air bubbles. The hands are the worst part of this kit. I actually thought the

left hand was a glove until I saw the fingernails. The hand with the gun was a bit better but also needed work. Why get this kit? The Head! I thought it was great likeness down to the smirky smile. I can always replace the hands later.

Rendering this kit was fun. I achieved great contrast with the leather coat suit and the flat fleshstones. This kit is for Emma Peel fans only!

Ah! Here's a little gem. From sculptor Gabriel Garcia comes the **Dusk Dancer**. Cast in four ultra clean solid resin parts for the body and five resin pieces for the table base, what more could you want. I'll tell you! A snake! Oh well. Again my pet peeve came up when I came across the middle of the arm cuts on our girl as well as one across the thigh. My perseverance got me through it however because this is one beautiful woman.

A lot of flesh to paint here. Very little clothing. Ready your airbrush and fire! Woof!

Here we have the ReznHedz adult film legend **Ginger Lynn Allen** kit, sculpted by Barsom. A two piece kit consisting of a hollow cast gal and a solid resin base. Castings were good. I have to admit that I really didn't care for this kit when I got it but as I began rendering it, I began to see what a really nice piece it was. Sometimes it's what you don't see that makes a chick kit sexy.

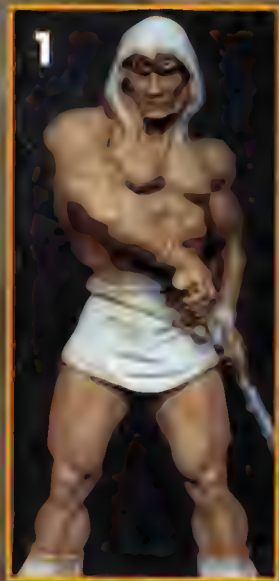
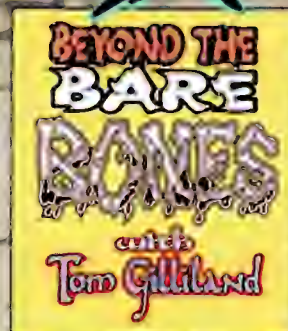
A lot of flesh is on hand to render here. The drape covering Ginger's vitals will definitely keep you guessing as to what she's hiding underneath.

That's it for now. Keep those cards and chick kits coming!

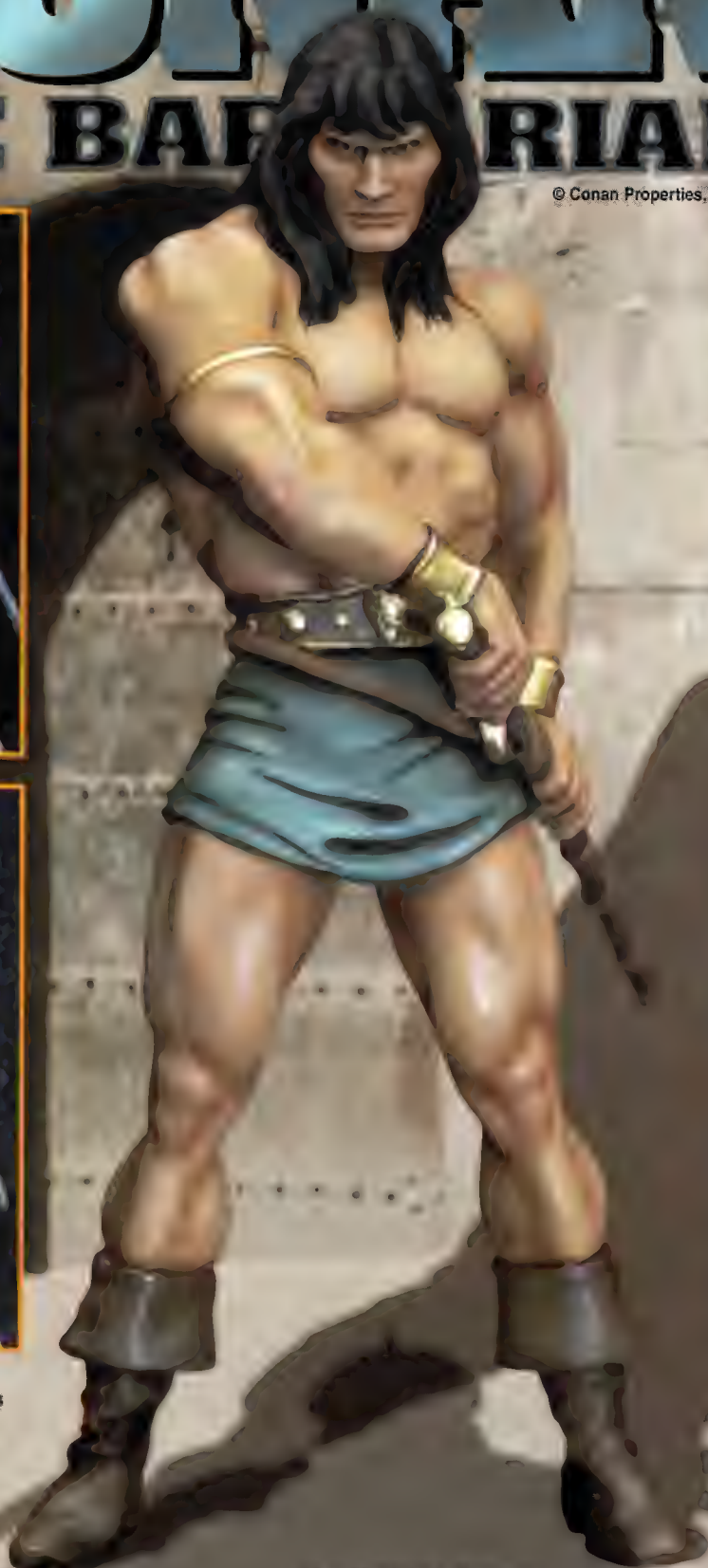
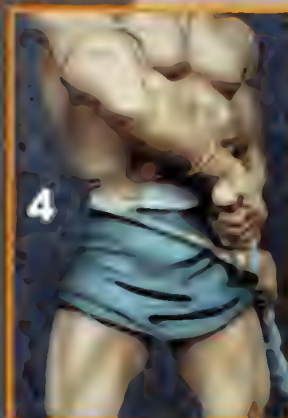
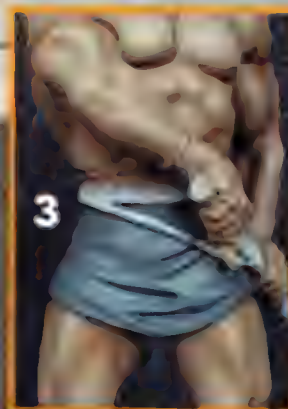
# CONAN

## THE BARBARIAN

© Conan Properties, INC. 1998



Main photo by Don Darrock.  
Photo Effects by Karen Myers



Check it out modelers, this issue I'm gonna give you a more complete look at Badger's new Freak Flex acrylic paints. The new comic style CONAN® from Hard Heroes Enterprises will make a good straight forward subject for this demo. A nice representation of Conan, tall, well-muscled, and full of subtle Frazetta painting menace.

Freak Flex is a new line of airbrush ready acrylic paints spun off from their larger line of Model Flex paints. After a long period of testing I have found this paint to have great adhesion, and a very smooth finish. Over your standard grey primers, most colors cover in one or two passes. The paint also brushes on super smooth for doing fine detail brush work. Use less paint on your brush however for the thinner nature of the paint might flood your work if you are not careful. The paint thins with water and makes excellent tinting washes for non-airbrush applications. All of the colors can be sprayed straight from the bottle but many fine detail guns will clog quickly unless a little preparation is done. In the Model Flex line, an extender is offered that inhibits the drying time of the paint and allows for longer smoother airbrushing. Two to three drops added to a color cup full of paint will usually suffice but add more as needed. By adding more extender to the mix you will also be increasing its transparency. This will allow you to barely tint a surface with your airbrush creating especially subtle effects. You can also add Freak Flex color by the drop to the clear gloss and flat mediums offered by Model Flex to create custom transparent colors. Well enough of the commercial, here is the stuff in action.

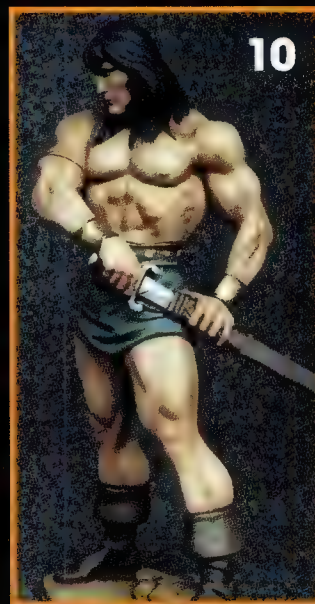
First the skin was based out with a small amount of *Pink Eye Burgundy* and *Road Rash Brown* was added to the mix and airbrushed into all of the muscle cuts and shadow pockets (Photo 1). *Turned Ghost White* was then added to the mix to create a highlight color that was then feathered onto the skin (Photo 2). *Pink eye Burgundy* was added to *Sunburn Red* and then used to tint *Model Flex Clear Flat*. This mix was then used to accent the flesh at the nipples, shoulders, and the face. Next *Sour Spleen Green* was mixed with *Turned Ghost White* and *Asphyxia Blue* to create a greyish aqua. This was then hand painted onto the skirt (Photo 3). Shadows were the airbrushed in by adding a touch of *Body Bag Black* to the mix (Photo 4). While the *Body Bag Black* was still opened I used a brush to cut in the hair and wrist bracers (Photo 5).

At this point I painted the eyes in and used a metallic gold paint pen to paint the bracers a nice shiny gold (Photo 6). The boots and other leather gear was then based by hand using a mix of *Body Bag Black* and *Road Rash Brown*. I then dry-brushed the leather with the base color slightly lightened with *Cursed Earth* (a yellow brown) (Photo 7). *Mummified Brown* was the used by hand to paint in all of the remaining straps. *Testors Chrome Silver* was then used to paint the sword hilt and blade a shiny steel tone. The gold paint pen was used to touch in the belt details (Photo 8). The base was painted with *Cursed Earth* and then stained with *Bon Artiste Stain Dark Walnut*.

All in all pretty straight forward. The Freak Flex paint made painting this Conan prototype a breeze. The Model shown in this article was intended to serve as a paint master for a pre-painted version of this kit (Photo 9-11). This is why many of the more advanced techniques I often reference were not mentioned. This doesn't mean that Freak Flex can't handle it. Check out previous articles for proof of its unlimited effects. I chose this piece to demonstrate the clean sharp appearance that Freak Flex also offers to model builders and toy customizers. When your surface quality is of utmost importance look no further. Give Freak Flex an audition next time you hit the model work bench, I'm more than satisfied with its performance and I'm sure you will agree.

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# GARDONIAN WARRIOR!

Article &  
Photos by  
**Scott  
Carter**

It was a Friday afternoon and I was returning to my home from picking up art supplies. On the way, I passed Monsters in Motion, a fantasy, sci-fi/horror hobby shop in Southern California. I stopped in to see what was new. If you have never been to Monsters in Motion, it's a really neat place. The floor-to-ceiling display cases are filled with beautiful build-ups and one-of-a-kind pieces.

The "Storm" figure from Toy Biz caught my eye; I think the aggressive pose of the figure really drew me to her, so, I slapped my \$10 on the counter and headed for the El Camino.

When I got home, I eagerly emptied the contents of the box out onto the table. The first thing that I did was to toss the base and everything related to it into the garbage, as it looked too thick and out of scale. I noticed that all of her parts were molded in half - I mean everything (hands, legs, torso, etc.)! After cutting all the parts off the sprue, I began to trial fit them together and, it turned out that the fit was pretty good. They fit almost like a snap-together model. The legs, in fact, fit together so tightly, that I actually had to cram an X-acto blade into the seam to pry the two halves apart before I could glue them together. I used Testors Liquid Cement, applying glue to both halves of each part. This really seals the seams quite nicely. After gluing all sub-assemblies, I let the model sit for three days.

Now that everything was nice and dry, I started sanding. This took about two hours. The hardest places to sand were the folds on her shirt and in some areas of her hair. I then wetsanded all the parts to finish the sanding process. Next, I scrubbed all parts with a toothbrush and dish soap, rinsed thoroughly and let dry for roughly half an hour.

From the moment I bought this figure, I knew I wanted to do some customizing and converting to her. It looked to me like her right hand should be holding a sword; it just seemed natural. Once I got the idea for the sword, everything else just seemed to snowball from there. The first thing I did was to cut the sword out of sheet plastic, by drawing a picture of the style sword that I wanted onto the plastic. I cut this out with an X-acto blade. Then, I sanded both edges to give it a double-edged look. I did the same thing for the head piece, which was also fashioned out of the same sheet plastic. After I cut it out, I carved little notches on the top edge to simulate battle scars and sword nicks. I textured it by flicking Testors Wood Enamel paint (undiluted) with a toothbrush onto each side of the head piece. This gives the piece more of a rough textured metal look after drybrushing. Then, it was glued onto the hair before painting.

The small gold badges on the front of the head piece are 1:35 scale tank wheel hubs taken from my small parts box. The red streamers flowing from the badges were cut from a toothpaste tube. As far as her face was concerned, the more I looked at the way it was sculpted, the more I didn't like it. Her forehead looked too wide (it's probably just me). That's when I got the idea for the warrior mask. To do this, I mixed two part Duro Putty together and smoothed and flattened it with a rolling motion (kind of like rolling out a pie crust) with the X-acto blade

handle as my rolling pin. I rolled the putty to about a 1:6 inch thickness. I pre-cut the eye openings so I could see her eye sockets through the openings as I put the mask over her existing face. I trimmed the excess around her ears and jawline. The menacing facial features were added using a toothpick and the backside of an X-acto blade. By pushing down slightly on the putty in specific areas to add indentations, I was able to add character to her face. I wanted to mask to look threatening, so I angled the eyebrow area and finally, the entire mask was stippled with the tip of a #11 X-acto blade.

Next, I decided that she needed some kind of metal skirt. I accomplished this by again using cut strips of a toothpaste tube. First, I wrapped a piece of masking tape around her waste (this is what I glued each of the strips to so I could remove them later, just like taking off your belt). I did this to make painting easier.

The body armor was next. This is really quite simple. All I did was use some stretched sprue and bent it around the neck and shoulder area. Each was glued into place by superglue. This gives the illusion of a one-piece body armor. I added some dents and dings with a hot knife to show battle damage. Still working with the upper body, I added cuffs to the end of the sleeves of the shirt utilizing masking tape. The masking tape was then sealed with a few coats of Liquid Cement. The same basic technique was used for the wrist and ankle bands. The spikes were done by cutting the tips of toothpicks off and gluing them into place.

Painting was done exclusively in enamels (Testors, Model Master and Humbrol). I used the air brush on 90% of the figure, such as flesh tones, boots, gloves, hair, armor and skirt. For the flesh tones, I used three colors: Humbrol Flesh with Flat White added, Flat White for highlights and Model Master Military Brown for the shadows. I mixed the paint in a glass bottle, thinning each color to a ratio of 30% paint, 70% lacquer thinner. This formula seems to work best for me. I used a Paache VL airbrush for everything and I've never had a problem with it clogging. The flesh tones are always the first thing that I paint. I lay down the base color first then the flat white for highlights. If it looks too bright to me, I'll go back over it with my base flesh tone. Using almost a mist coat, this effectively kills the bright white softly to the desired tone. Then, I spray in the darker shadow areas. Finally, all the flesh areas were sealed with Testors DullCote™.



The sectioning off of the body armor was done by bending stretch sprue around the neck and shoulder areas, then securing them with super glue. Dents and dings were done with a hot knife.



The Gardonian Warrior is totally fictitious. It's just something I thought up. She looks like a cross between a Roman Centurion and a Greek Guard.



The finished upper body ready for painting. The tape around the arms was used as a stopping point for the sleeves.



The gloved hands just before the toothpick tips were added to the right hand wrist band, made out of masking tape.



The mask was made out of Duro two part putty, one half yellow, one half blue. Indentations were added with a toothpick and the back of an #11 X-acto blade for the mouth area.



The legs ready for paint. The break points where the legs join the thigh, made a perfect stopping point for the boots. Folds were added with a small file.

Half an hour later, I was ready to mask the flesh area and paint the red undergarment. I masked the desired area with drafting tape - it has just enough stick to it to hold the ridges and crevices, but not enough to pull the paint off, if you remember to coat the paint underneath with DullCote. After the masking process, I sprayed Testors Flat Red as my base color. I used a dirty color on the raised folds to show wear and fading. For the shadows, I used a very diluted flat black. Then again, I gave it a few coats of Dull Cote and set it aside to dry.

It was then time to paint the armor. I painted all of the armor flat black, then I drybrushed the battle damaged areas with Testors Silver to pick out some of the detail. I highlighted her breast area and rib cage with diluted silver through the airbrush. The final touch was to give it a few coats of Testors Gloss Coat, which produced that shiny metallic look to it.

The boots and gloves were first painted Military Brown. I gave them a kind of leopard skin look by spraying some Testors Wood color spots on in a random pattern. The hair was first sprayed black and then very a thin layer of Testors Rust highlights were added. The mask was also painted flat black first, then it was drybrushed Leather

Brown to pick out some of the surface detail. The eyes were done by first painting the eyeball area white with a solid black dot for the iris, then a slightly smaller light blue dot for the colored part of the iris. Yet, another small black dot was added for the pupil and finally, a tiny speck of white to create a reflection.

The base was one I picked up at a local shop. I built up a small mound using Squadron White Putty, which I let dry overnight. After thorough drying, I spread white glue over the entire area and sprinkled real dirt and Hudson & Allen Static Grass over the desired areas. When it was dry, I painted the dirt with a mixture of Testors Dark Tan, Wood and Random Tan, drybrushing it with a very light shade of the same color. I did the same with the grass, this time using shades of greens, drybrushing with a very light yellow-green. The shrubs were from Verlinden and the small rocks were found in my wife's garden.

So, there you have it! The whole piece was done using stuff I had around the house. Total time invested worked out to about 10 to 12 hours. I think the Storm figure gives the modeler a good starting point for conversion and customizing. Have fun and happy modeling!



The ground work was built up with white putty covered with real dirt and static grass. The rock is from my wife's garden and the shrubs are Verlinden.

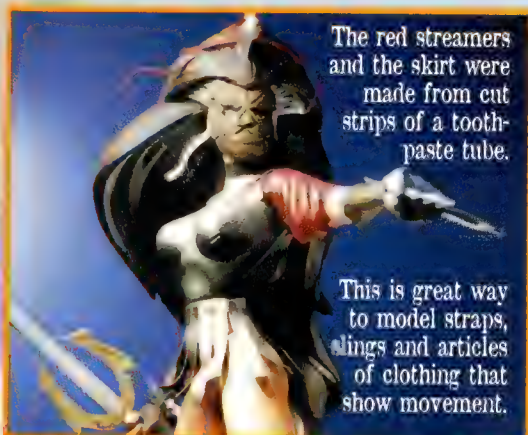


The folds on the boots were done with a small model file. The waist and ankle bands were added using masking tape and the tips of some toothpicks.



The sword was made simply by drawing the outline of a sword on a piece of sheet plastic. Then, cutting it out with an X-acto and sanding both edges of the blade to show a double edged sword.

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The red streamers and the skirt were made from cut strips of a toothpaste tube.

This is great way to model straps, rings and articles of clothing that show movement.



The basic Storm pose is unaltered.

Just a few household items were added to make the figure a more interesting piece. Masking tape, some toothpicks and an old toothpaste tube.



# SILVERBACK!

**FROM  
THE  
LAIR  
OF THE  
Craftbeast  
with  
Bill Craft**



*All the parts.*

What can I say about this kit? Wow! I can't really think of anyone who wasn't impressed with this behemoth of resin that has been showing up at model shows all over the country. Sculpted by Jeff Taylor, this beast stands over 30 inches tall. The main body and two arms are hollow cast, which makes it less of a hindrance when wrestling the beastie to paint it. The two solid mouth pieces complete the creature. The base is a solid mass of resin which gives the beast a solid foundation on which to stand. When studying this kit, I couldn't help but realize what a striking pose the creature has when looking up at it as opposed to straight on. I started getting that old feeling of "This would be a great new Kong if a film were ever to be made."

Anyway, enough dreaming! The castings were good with only a handful of air bubbles to deal with. After removing the mold lines with a rounded file, I attached the two arms, which have a male to female coupling onto the main body. The most time spent on the beast was filling and blending the Magic Sculpt two part modeling compound between the cut lines of the upper and lower arms. Taking time to blend the pieces together will make your big monkey the pride of the neighborhood. These two seams are the only ones on the kit to contend with.



*A Rare photo of the 'The Beast' painting a Beast! No really, it's just to show you just how big this kit is.*



### RENDERING THE MAIN BODY.

Since I wanted my Silverback to be more Kong-like, I decided to make the hair dark. I started by painting over the dried seams of the Magic Sculpt with a color close to that of the raw resin. Because I like what antiquing stains do to raw resin and the counterreaction it has with leftover mold release and rein oils, I used **Bon Artiste Black Stain** over the body surface making sure it reached into the cracks and crevices on the entire figure.

**Golden's Transparent Red Oxide** was the first color I worked in on the hair areas only. I concentrated the color in the deepest recesses. **Golden's Transparent Raw Umber Hue** was the next color layered on the Red Oxide.

**Golden's Transparent Shading Grey**, concentrated in the shadows and crease areas gave me the final mass hair color.

The hands, feet, chest, back and face were treated first to a misting of **Golden's Transparent Dioxazine Purple**, followed by the transparent shading grey.

The final hair treatment began with a drybrushing bonanza of medium chocolate brown. Not over the entire body, but randomly selected areas. A misting over from about two feet away from the figure with white and a reassuring mist of Transparent Shading Grey and the beast is almost done.

Getting back to the hairless areas, I used a wash of maroon over these areas followed by a dry brushing of white. The nails on the feet and hand were colored carbon black.



Eye treatment  
and teeth  
insertion.

### THE EYES

A white base coat, followed by a transparent yellow made the base for the eyes. A red/orange wash was filled in the corners. A black pupil with dark grey center lines followed by white glints finished them up. After the final mouth assembly and a covering of dull spray, clear glaze was added to them.

### THE TEETH AND GUMS

I began with antiquing the pieces with *Bon Artiste's Burnt Umber*. A mixture of red and white gave me the variant colors of flesh for the gums, tongue and inner mouth areas. The teeth themselves were given a treatment of yellow and orange washes followed by a drybrushing of white.

Insert the teeth. Flat spray the entire ape. Gloss coat the eyes, gum line and inner areas of the mouth and your mammoth Gnokgnik, (That's King Kong spelled backwards) is ready to party. The base can be painted almost anything. I sprayed the whole thing black and drybrushed it with tans and aquas for a bit of contrast from the beast itself.

It's definitely a big one boys and girls. Now I've got to find some place to put this thing.

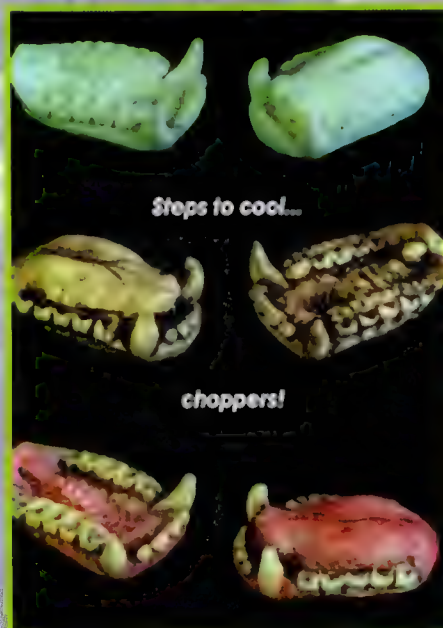
Until next time, keep modeling fun people.

For further information contact:

**TAYLOR DESIGN**  
9030 W.SAHARA, #274  
LAS VEGAS, NV. 89117

PH: 702-254 8853

E-MAIL:  
amature@vegas.quik.com



Steps to cool...

choppers!



Detail of  
one of the  
hands.



Detail of  
one of  
the feet.



Rear view!





# Tales From The Blue Queen

with  
**Cindy Morgan**

Buildup and Pictures by  
**Mike Morgan**

Wolf-Spirit™ is the first in the Daughters of the Realm™ series being produced by Modeler's Resource. This series of models will include female warriors and other Native Americans.

Sculpted by Joe Laudati, Wolf Spirit is 1/8 scale, with an overall height of about 9 inches. There are 14 pieces which include: 6 pieces - Native American woman; 4 pieces - wolf; 1 piece - base; and 3 pieces - optional vest.

After examining and test fitting the parts, Wolf Spirit got the usual scrub down with warm water and dish detergent to remove any residual mold release agent. To remove the mold seams on the female body, 600 grit wet/dry sandpaper was used to do a thorough yet gentle wet sanding. She was then smooth as a baby's behind.

For painting, let's start with the base. After cleaning, drying and priming, Mike began applying the basecoats of golden brown on the larger rocks, dark green on the foliage, beige was used on the roots and smaller rocks, and dark brown was used on the tree stump. "Golden's Paints" have a line of transparents that work really well for washes. A heavy wash was applied using Golden's Transparent Raw Umber on the rocks, boulder and foliage, while the shading gray was used on the tree stump and roots. A sponging technique was used on the rocks and boulder. Using a small craft, sea, or make-up sponge gives a nice textured effect. Take the sponge and dip it into a thinned down mixture of paint. Blot most of the paint onto a paper towel. This will give you a textured veining effect. Mike first applied a sponging of dark brown, then golden brown, then beige and then light gray. At this point, a couple of light coats of Testor's Dull-Cote was applied. This technique will also give a nice blended, layered look to rocks, trees, etc. and even some creatures.

The tree stump received dry brushings of various shades of browns and tans. For the grasses, Mike used medium green, olive green and forest green. As a final enhancing touch, a very thin wash of burnt umber was applied to the grasses. Cashmere Beige was used as the basecoat for the mushrooms, followed with a wash of dark brown around the edge, then drybrushed with light gray. A couple of light coats of Testor's Dull-Cote was sprayed on the base to seal it. On to the Wolf!

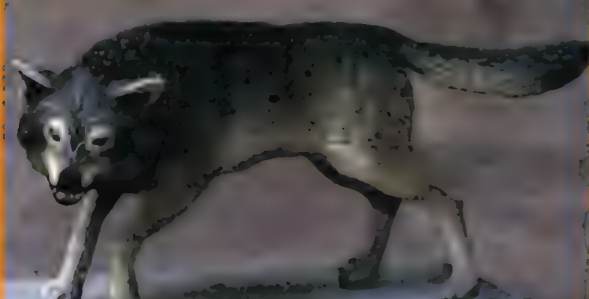
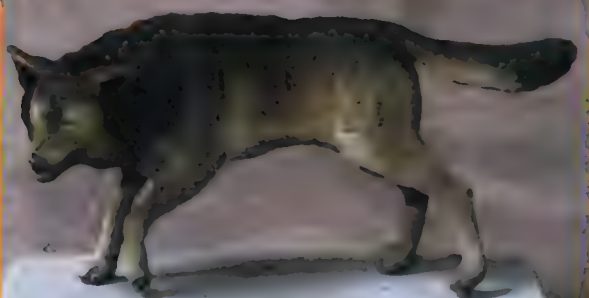
The wolf was primed gray. For the top 1/3 of the wolf, Mike airbrushed him with a mixture of burnt umber and a touch of medium gray. Along the very top of his head, back and the tip of his tail, burnt umber with a touch of black was airbrushed. The lower 2/3 of the wolf got an airbrushing of antique white mixed with a little medium gray. Selected areas of his torso, tail and face received a light airbrushing of raw sienna.

Drybrushed layers of charcoal, light gray, ivory and white were added as additional color highlights. Once dry, a light spraying of Dull-Cote was applied.

Next a wash of dark brown and black was worked around on his upper body and head to tone down the light gray highlights. Again it was sealed with Dull-Cote.



Handling the wolf.



The wolf's eyes were outlined in black using a Sakura Pigbrush pen. This is a great addition to your modeling arsenal of tools. They can be found in most art supply stores. The eyeballs were then basecoated antique white, with a light golden brown for the irises. The inner pupil was dotted black.

His inner mouth was basecoated with Horizon's Pink Burgundy mixed with a touch of brown. Ivory was used as the basecoat for the teeth with a light wash of golden brown around the gum lines. The lips and nose were painted black. Once dry, a couple coats of gloss acrylic sealer was brushed over the eyes, teeth and lips. A touch of gloss was also added to the nostrils. This puppy, I mean wolf is done!

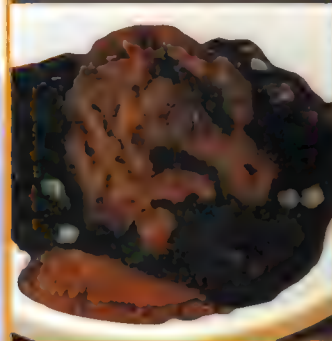
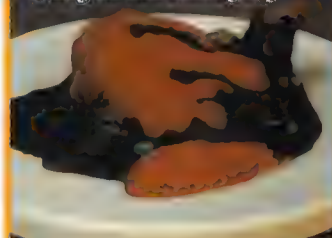
#### Wolf Spirit Herself!

The base flesh tone was a medium flesh made from a mix of raw sienna, burnt sienna and white. To give it a little darker tone, a bit more burnt sienna was added. The overall body was airbrushed with this mixture.

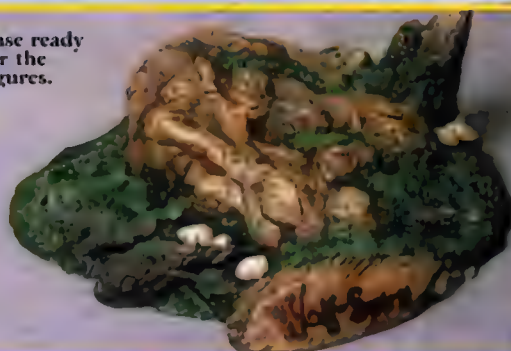
For the second paint layer, the base mixture was lightened with raw sienna and white. This was airbrushed on high raised skin areas - her calves, around her thighs, hips and buttocks, tops of her arms, ribs, breasts, shoulders and face. Further lightening this mixture, a touch of raw sienna and a little more white was added. Airbrushing this onto the highest areas of her thighs, hips, calves, breasts, shoulders, arms and face gave a final highlighting.

A blush color was mixed using the lightest flesh tone and a touch of Mars red. This was very lightly airbrushed onto the cheeks, shoulders and upper breast areas. A couple of light coats of Dull-Cote was applied to protect this phase.

Getting the base colors going.



Base ready for the figures.



Finished wolf on finished base.





Her eyes were basecoated with ivory mixed with a touch of medium gray. For the iris of each eye, Mike blocked in a small circle of dark brown. Highlights were added using golden brown and ivory. A small dot of black was placed in the center of each eye for the pupil. A mix of flesh and pink burgundy was used to line the lower eyelids and inner corners of the eyes. Eyelashes and eyebrows were painted in using burnt umber. The lips were painted with pink burgundy mixed with a little brown to give a natural look.

After being basecoated with burnt umber, the hair was then given a wash of black. Highlights were added with a drybrushing of golden brown then very lightly with light gray. A light spraying of Dull-Cote was added to seal.

For her headband and necklace, Mike basecoated them in dark brown. Ivory was then applied with a final highlighting of white. The beadwork was painted with dots of red, blue, white and turquoise. Her armband and belt were basecoated in dark brown then highlighted with a drybrushing of golden brown. Accents of burnt orange and yellow were added.

Wolf Spirit's loin cloth, vest and moccasins were airbrushed with tan then sealed with Dull-Cote. A wash of golden brown mixed with burnt sienna was applied for shading. Golden brown was drybrushed onto the pieces for highlighting. A very light drybrushing of light beige was applied to give the lightest highlights. Accents were added using the Sakura Pigment Pens in yellow, red and blue. This entire procedure was used on the moccasins also. The bottoms of the moccasins were sponged with an earthy brown and then a tan was added to simulate dirt.

Mike opted to use the vest. However, since it was too small for him, he decided to put it on Wolf Spirit. To attach the vest, he applied a very small drop of super glue to the inside of each piece with a toothpick and then pressed them into place. The loincloth was attached in the same manner. Remember to carefully scrape away the paint at the points of contact (vest to body, loincloth to body etc.) so the glue will adhere properly.

Now for her weaponry. The war club was basecoated in burnt umber. After drying, a wash of black was applied. Accents were added with a drybrushing of white, then tan. A light drybrushing of gray was the final touch. The spear was also basecoated with burnt umber and washed in black. Highlights were drybrushed with gray and then ivory.

The Wolf Spirit base was attached to an eight inch wooden plaque that had been sealed on both sides with sanding sealer. It was then painted gloss black.

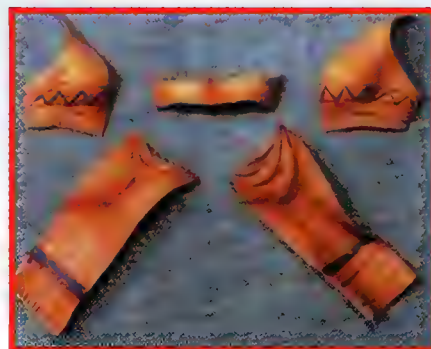
We have found a new way to add marbleized veining with a spray webbing paint. This particular gold spray webbing is made by Illinois Bronze, and comes in several colors. It can be found at most craft stores for under \$4.00 a can. Instructions advise to shake the can for a couple of minutes and hold away from surface some 8-9 inches. This stuff is a little messy, so be sure and use it outside or in the garage. The spray comes out of the can in a gold spider web string fashion. You can either go for light coverage, (marble veining effect) or heavier coverage (almost solid spider web). This stuff is really neat and worth a try.

After the gold webbing was applied to the black wooden base and dried, a coat of gloss polyurethane sealer was sprayed on it. A neat crackle effect was achieved by applying heat from the hair dryer to the gloss sealer. (This was a mistake that occurred when patience would not allow the plaque to dry naturally. But the look was so cool, more gloss spray and more hair drying was applied!)

The two bases were attached by drilling two holes in the bottom of the model base and through the wooden base. They were then pinned and attached with super glue.

Now Wolf Spirit and her wolf buddy can be attached to the base. Since both had pins installed at the very beginning, small drops of super glue were applied to the pins and the models were put into place on the base. Once both are positioned, Wolf Spirit's hand with the spear can be attached.

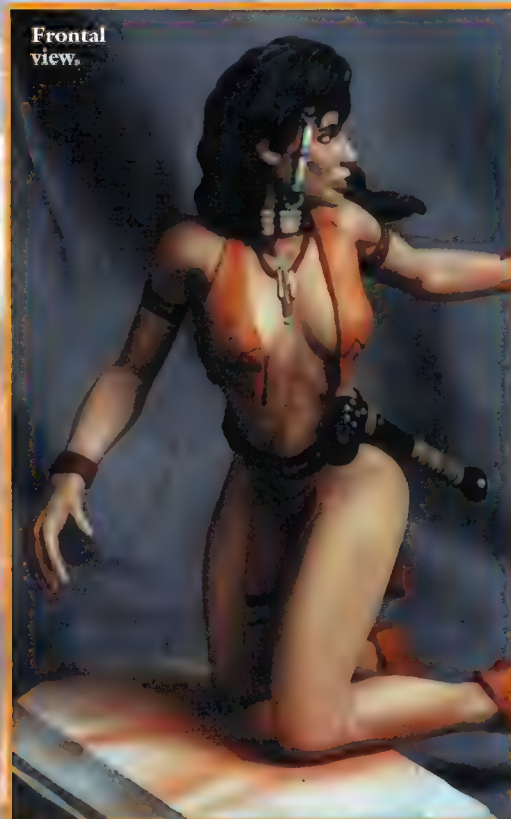
Wolf Spirit is a unique concept and will make a great addition to any modeler's collection. The sculpting and casting quality definitely makes this piece worth the money. You end up with a piece that can be proudly displayed anywhere in your house.



**Finished clothing.**



**Work on the figure begins**



**Frontal view.**



**Rear view.**

each, so I've been doing this for a while. I firmly believe that garage Kits" are the best thing that has happened to those of us who love figure kits since Aurora produced that first Frankenstein kit, but there's something about Garage Kits that really bugs me. **THEY'RE TOO DANG BIG!** Sorry, but somebody had to say it.

This size thing is getting out of hand. Yes, I understand all the arguments ...Bigger is better because the sculptors can work in more detail ...Bigger is better because it's easier to paint all those details ...Bigger is better because a huge model is much more impressive than a little one ...Bigger is better because... because it's bigger! However, bigger is not necessarily better in all cases. How many of you have a problem because you have too many huge kits on your shelves and there's no room for more? How about the problem of kits you can't build because there's no place to display them? Or, how many of you kit addicts have skipped over a car payment or rent or groceries in order to shell out \$100 or \$150 or \$200 for a kit you just had to have? I'm sure you can come up with a few other problems without any coaching from me. Don't get me wrong, I love models and modeling just as much as anybody else, but there has to be a solution to this.

My proposal is simple, scale down some of these kits. Make them more accessible to more modelers. Smaller kits have several advantages over large ones. They take much less space to display and store. They cost less to produce and should cost less to buy. You need fewer supplies for assembly and painting. They are much easier to incorporate into dioramas. They can give the modeler the same satisfaction of building something really cool as a large kit can, they're just easier to handle. I realize that there are objections to smaller sized kits... there's not enough detail, they're hard to paint, they look stupid next to the big kits, they don't make small kits of the characters I like. However, if you check out some of the Military Modeling being done these days, you'll see some astonishing work being done in detailing and painting on figures no more than three inches tall. It's not that the Military guys are any more talented than any of us, they're just used to working in a smaller scale. A small figure can be just as impressive as a large one, you just have to take a minute and look a little closer. It's a mental thing we've gotten ourselves into. If we can break past those psychological barriers we have against small kits, they can be the next step in our hobby.

If you kit producers think about it for a moment, you'll see the



series...The Giant Leeches and The Saucer Men.

#### **THE GIANT LEECHES**

This second release in the Bug Eyed Movie Monster series is based on one of the lowest of low budget monster movies of the 50s. It's the kind of movie where you don't see the monsters too much, but when you do get a good look at them, you wish they looked a lot better. Films like this work in strange ways, if you regularly watched the late night horror movie shows in your youth, you probably saw it repeatedly and it's possible that you have a kind of grudging affection for it, but that still doesn't make it a good movie. However, when we disregard the quality of the movie and take a look at the model kit, there's a lot of fun to be had.

This kit comes with three figures, two leeches and a girl and a base. The leeches are identical one piece castings and the girl comes in six parts; two arms, two legs, upper body and hips. The castings are very clean and free of flaws. There were only some minor seam lines to clean up on all parts and assembly was pretty simple with one minor exception. The girl's hips join the upper body at the waist and the area where they join was too large on the hip part. It took a bit of grinding with the Dremel to get the fit right. In the

advantages of smaller kits too. Guys like Jimmy Flintstone and the Military kit producers regularly sell hundreds of their smaller scale kits at prices ranging from \$10 to \$30. What would be preferable, selling 100 to 200 kits at \$20 or five or ten kits at \$120? If the subject matter is interesting and the quality is respectable, smaller scale kits will sell. I think one reason small scale science fiction, fantasy and horror kits aren't more widely available is that no one has taken a shot at that market segment. I, personally, would love to have a set of 120mm Universal Monsters or some 1/35 or 1/20 scale SF and fantasy figures to use in dioramas with vehicles and weaponry bashed together from other kits. There are limitless possibilities for smaller scale figures, somebody just has to take the first step.

I am not opposed to large scale kits, but there's room and probably demand for smaller scale kits as well, if we take a moment to find it. Now that I've gotten that out of my system, let's take a look at some kits that fit in pretty well with what I've been talking about.

These are the two newest releases in Monsters & Mayhem Models, Bug Eyed Movie Monsters

process I lost a bit of detail, belt loops and the like, but I was able to replace those easily with epoxy putty.

The girl's pose and the look of the looming leeches are taken directly from the movie's ad which is reproduced on the instruction sheet. It looks as though the fair damsel was running from the pursuing blood suckers, slipped on the slimy rocks, as damsels do in these movies, and looks on in horror as they prepare to descend upon her and drain her of her bodily fluids. I made a minor adjustment to the girl's pose, turning her hand as though she's shielding her eyes from the oncoming terror. This was accomplished by simply slicing her arm at the mid point of her forearm and turning it to complete the change. I also would have preferred to have a bit more of a terrified expression on the girl's face, after all she is about to lose all of her juices to a couple of huge, slimy creatures. She should look a little disturbed.

Overall this is a fun kit to build and, best of all, it won't occupy an enormous amount of space on your shelf. It is in approximately 1/16 scale with a base that measures about 6 1/2 inches by 5 1/2 inches. There's plenty of detail in the figures and the base and you will have a great time putting them together and painting them. There aren't many places where you can get a resin kit that contains three figures and a base and still spend only around \$50. If you're a fan of fifties "sleaze creatures", this is a kit you must have in your collection.

### THE SAUCER MEN

The title creatures from the 1957 low budget AIP classic, *Invasion Of The Saucer-Men* are the quintessential Fifties aliens. Everything about them from their oversized, vein covered, throbbing craniums to their evil bulging eyes and their needle tipped hands with additional eyeballs growing from their backs has made them icons of Fifties low budget monsterdom. Whenever anyone must call up an image of a Science Fiction monster from that era, this is invariably the picture that is conjured up. The creatures were designed and built by Paul Blaisdell who provided AIP with many of their most memorable monsters of that time. They were portrayed on screen by little people, and in some shots that called for a close-up of a "hero" head or hand, by Bob Burns who worked with Blaisdell on several films.

The film itself combined several of the most potent elements for a Drive-In classic: misunderstood teenagers, hot rods, cute girls and monsters. Of course, the whole thing quickly degenerates into a wad of silliness with a few moments that are kind of creepy. With a plot that involves a drunken Frank Gorshin, alcohol injecting aliens, dead cows, crawling alien hands a surly sheriff and lamest of all-space invaders who are defeated with bright light. How the heck were they going to take over the planet if they couldn't go out in the daytime? It's a mystery. However, the creatures still look pretty cool and have become etched in our collective memories as classics of their time.

In keeping with the fun of the movie, this kit comes with five, count 'em, five figures, four Saucer-Men and a female victim as well as a base. Once again the folks at Monsters & Mayhem have taken their inspiration for their kit from the film's advertising. Although the poster for the film shows a very large Saucer-Man carrying off his chosen lady in impeccable '50s monster style, the model makers had to compromise that image with the fact that the Saucer-Men were



actually about half the size of anyone else in the movie. The compromise gives you, the model builder, four little Saucer-Men to carry off their human prize and do unspeakable alien things to her. The aliens come in six resin pieces each consisting of two hands, two arms a body and a head. Their poor, unconscious victim is in four parts, upper and lower body halves and two arms. The aliens are all identical, but with helpful suggestions and photos in the instructions, you can easily reposition their little hands and arms to easily carry off their human booty. I went a bit further and promoted one of my Saucer-Men to a leader of sorts as he motions his men on and points the way they should haul their catch. I wanted to position one of the girl's arms hanging limp at her side which simply involved a little sanding and filing at the shoulder and attaching the arm in the limp position. I also added a couple of straps to the young lady's nightgown because it just didn't look right to me without them. Changes in the girl's position didn't allow the lead Saucer-Man to fit on the base with her and the other aliens, so I put him on a separate base, painted to look like the larger one, so he can be placed wherever he looks best.

Once again Monsters & Mayhem has delivered a kit that is as much fun to build as it is to look at. The resin parts are cleanly cast with no air bubbles and very minimal seam lines. The option of being able to pose the Saucer-Men to your liking, adds greatly to your creative choices as a modeler. The instruction sheet gives excellent details about repositioning the aliens with accompanying photos and provides background about the Saucer-Men's actual colors. Since the original film was in black & white the actual color of the aliens was never seen. As the instruction sheet explains, their original color, as painted by Paul Blaisdell was more toward the red and flesh tones

than green as you might expect. However, because the movie wasn't in color, the final selection of alien hues is really up to the individual model builder.

This kit fully demonstrates my point about the viability of smaller scale kits in our hobby. You get five figures at approximately 1/16 scale that will fit into a space about five by six inches on your display shelf. The figures are nicely detailed and are high quality castings. The kit itself is great fun to build and paint and it memorializes one of the great monster designs of the fifties. To top it all off the kit retails for \$43! It is my hope that more kit manufacturers follow the lead of Monsters & Mayhem by offering more kits in smaller scales at affordable prices. There's room in the hobby for kits of all sizes, but most of us only have a limited amount of room in which to display our collections. A wider variety of scales opens up a whole world of possibilities. To obtain these models or find out more about their full line, contact them at: **Monsters & Mayhem Models, PO Box 10620, Costa Mesa, CA 92627-0206 Tel/Fax: 714.751.8620**

There you go, now be off with you! Get to your workbench, there are a bunch of lonely models out there just waiting for your gentle touch. You do some building, I'll do some building and we'll meet back here next time. Stay Happy.

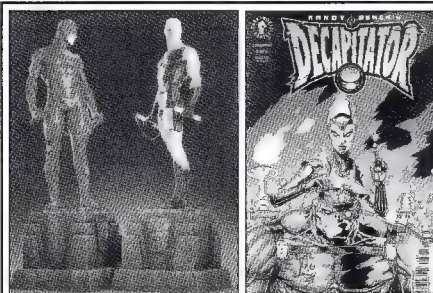
# STRANGE NEW THINGS



# COMING AT YOU!

Don't forget to tell these companies that you saw their product in *Modeler's Resource*!

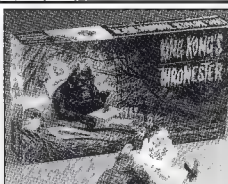
Dealers/Manufacturers: Send us your pictures and information for free placement in this section. Get the word out about your products!



## Justice is Blind...

Randy Bowen has given Marvel's Matt Murdock (a.k.a. Daredevil) three dimensional reality with this hot new sculpture. The piece measures in at an overall height of over 14" tall (1:8 scale) and comes fully painted. The red costume edition is strictly limited to 4,000 units, while the red and yellow (DD's original fighting togs) will be limited to the initial orders received. Don't let this first ever sculptural rendition of DD pass you by! Suggested retail price: \$150.00. Statue available December 1998/January 1999.

Plus, a first from Bowen Designs! Randy Bowen's Decapitator comic book (#1 - 4)! Decapitator is a monster warrior from a distant world and his only purpose for living is to kill his opponents in deadly, waged battles. This is all the nightmarish monster lord has ever known. But when the beast begins experiencing memories of life on a strange planet, and words like "Mom" and "Dad" slip into his vocabulary, it's clear to both him and his robo-nymph keeper that there was more to his last brain transplant than anyone might have guessed! Retail for \$2.95 each and became available June 10th.



## Playing Mantis...

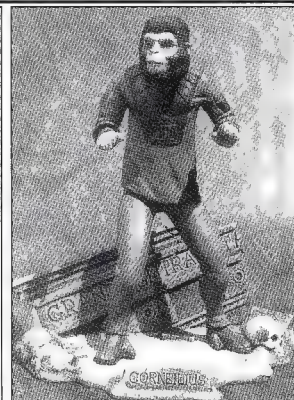
Here are some new items coming down the pike from a company that's gained quite a bit of ground within the modeling industry over the past few years. You'll undoubtedly remember that we highlighted their Creature from the Black Lagoon, Wolfman's Wagon, LIS kits, etc and they aren't taking a break either!

Crime Fighter, the Green Hornet's Black Beauty is making a come back with this 1:32 scale injection molded model of this classic roadster. If you can find an original, you'd probably pay at least \$350 or more. Soon, you'll have it for much less!

Kong's Thronester is another kit in the "odd rods" line. Being released with totally new molding (as are all of Playing Mantis' kits, this one will be a must have.

The name, KISS has long been associated with good ol' Rock and Roll. In 1976 no album was awaited with greater anticipation than Destroyer. Polar Lights is changing the modeling world forever by introducing KISS Destroyer model kits. Sculpted by Pat Delaney, these high quality styrene plastic model kits give KISS fans and modelers a chance to create their own tribute to the band. These 10-inch high models are officially approved by the band members themselves! Each kit includes one KISS figure, a rock-like base to mount the band member on and a diorama sized to the original album cover.

The Action is Back! with Captain Action 12 inch figure along with his nemesis, Dr. Evil. Later, Green Hornet, Kato, the Lone Ranger and Tonto will also hit store shelves, followed by Flash Gordon and Ming the Merciless in 1999. Additional figures will be released every two months throughout 1999.



## Needful Things...

A previously released kit from *Resin From the Grave* has now been reworked by David Grant and re-released. The kit, **Cornelius**, is 1:6 scale and includes the figure and scenic base.

The **Devil in the Dark** kit (on the left) is the latest release also sculpted by David Grant. It is also 1:6 scale and includes acrylic and metal parts. For more information on either of these kits, or their entire kit line, please contact them at: **Needful Things, 560 Howe Ave, Shelton, CT 06484**

## Smooth-On's Epoxy

This epoxy cement, MT-13, was developed by Smooth-On, Inc. of Easton, PA and was the only material found fit for duty in the Relativistic Heavy Ion Collider (RHIC) being developed by the Brookhaven National Laboratory in Upton, NY. Smooth-On's MT-13 epoxy was used as both an adhesive and space filler and has withstood the most extreme conditions.



Next time you're searching for just the right epoxy, give one of Smooth-On's products a try. For more information, contact them at:

**Smooth-On, Inc.**  
Tel: 610.252.5800  
Fax: 610.252.6200  
[www.smooth-on.com](http://www.smooth-on.com)

## A • K Studios

Here is the first release from a new garage kit company, A • K Studios. Titled **Barbarian Princess**, it is a 6½" bronze-like finished resin bust of a certain warrior princess. Cost is \$50.00 plus \$6.00 s/h. Barbarian Princess was sculpted by Ron Gearing and it can be ordered through: **A • K Studios, 1836 W. Perez Ave, Visalia, CA 93291**



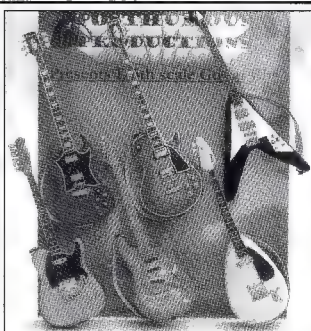
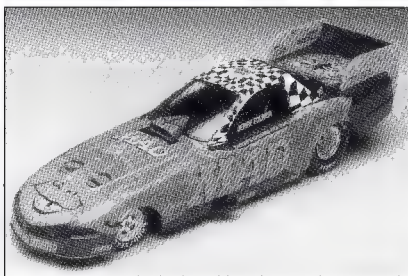
## NEPENTHES productions

To see the full line of kits produced by the Nepenthes Productions, surf on over to their Internet site at: [www.winternet.com/~waltz](http://www.winternet.com/~waltz)

## Revell-Monogram

Here are a few new vehicular kits from the folks that have produced tons of kits. SnapTite **Grave Digger Monster Truck** is a skill level 1 in 1:25th scale and retails for \$16.25. The kit highlights Goodyear Terra tires and a big-block Chevy engine. Peel 'N Stick decals feature the Grave Digger's gruesome lettering and cemetery motif that includes Dennis Anderson's gravestone.

**Mad Magazine** Firebird Funny Car #7657, in 1:24th scale. This skill level 3 kit has a suggested retail price of \$12.25 and features Goodyear racing slicks and chrome colored wheels. Certainly one of the best things about these kits are the set of decals. Check their Internet site for the latest on these and their entire product line: <http://www.revell-monogram.com>



## Posthumous Productions

The **Toxic Twins** is the 7th figure kit diorama tribute to the great ones of our time. This is kit #9; a unique caricature-style likeness of Aerosmith's Steven Tyler and Joe Perry a.k.a. the Toxic Twins. Each figure is approximately 8" tall and comes complete with microphone and stand and amp (Gibson Les Paul & Marshall stack - Steven Tyler; 2 free standing spotlights and a stage floor-style base combination Aerosmith/Toxic Twins Rocks backdrop/nameplate). Everything needed to build the perfect tribute to two Rock N Rollers who have "stood the test of time!" SRP: \$125.00 plus \$10.00 s/h.

Supplemental 1:6 scale resin guitar kits are also available: Gibson Explorer (right hand picture); Gibson S.G., Gibson Les Paul, Gibson "Flying V", Fender Stratocaster, Fender Telecaster and Vox "Teardrop" (middle picture). All checks/money orders payable to: **John D. Appgar, Jr.**, 88 Oakdale Road, Chester, NJ 07930 Tel: 973.347.8225 Fax: 973.347.8287

## Wingnut International



1065 Rte. 173W  
Asbury, NJ 08802  
USA

phone: 908-479-1018

## Secrets of Expert Molding & Casting

Here is a comprehensive manual written and illustrated by Karl K. Juelch. The pamphlet that they sent indicates that this manual contains over 100 pages of explicit text, 140 detailed illustrations, tables, checklists and more.

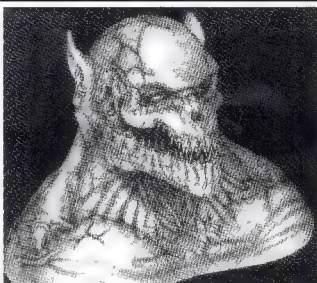
If we ever get one of these manuals, we'll give you a full review in our "On the Shelf" column, but if this sounds like something that might interest you, feel free to contact them at the address listed to the left. SRP of the manual is **\$19.95 plus \$3.00 s/h**. Checks and/or money orders (in US funds only) payable to Wingnut International. No credit card orders at this time. Overseas customers please include \$5.00 s/h. Multiple book orders please call or write for shipping rates.



## Monsters & Mayhem

Here are a few reissues from a company known for its macabre and old movie tie-ins. On the left is Tarman, a 1:10 scale resin kit which includes Living Dead Zombie w/tombstones, bones and cemetery diorama. Cost: **\$34.95 plus \$4.00 s/h**. Directly above is Gravepopper, also a 1:10 scale resin kit and includes Ghoul w/gravesite diorama base. Cost: **\$29.95 plus \$4.00 s/h**. For information on these and their full line of kits, please contact them at:

**Monsters & Mayhem EFX**, PO Box 10620, Costa Mesa, CA 92627-0206 Tel/Fax: 714.751.8620



## Mr. Smith Werewolf

A single piece, solid urethane resin kit is the first in a series of 4 busts depicting transformation from man to monster. 12"W X 10" H.

Contact:

**Michael Shelton**  
PO Box 642174  
Los Angeles, CA 90064

## Karloff™ Frankenstein

Here's a marionette of Boris Karloff as Frankenstein. Sculpted by Thomas Kuntz. Stands 28" tall and has a retail cost of \$800.00 (plus \$60.00 for the display stand). \$10.00 for s/h.

Contact these folks at:

**The Hollywood Puppet Co**  
2200 N. Beachwood Dr, #309  
Hollywood, CA 90068  
Tel: 323.871.2879  
Fax: 213.644.0476

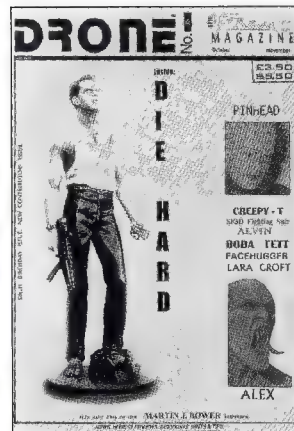
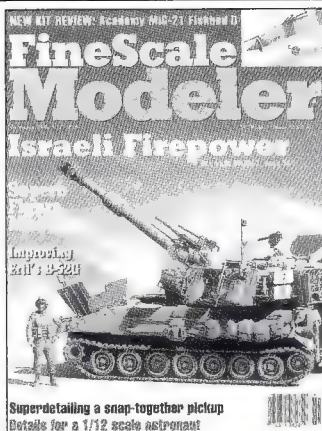


## Xenomorph

Arne Jerde's newest kit is of a Xenomorph which just came from outer space. The kit consists of 4 parts (including acrylic ball for the eye) and is 12" tall.

Retail price \$125.00 postpaid. Dealer inquiries welcome. For more information, contact:

**Arne Jerde**  
3015 Eastern Ave  
Sacramento, CA  
95821  
Tel: 916.483.0990



• **FineScale Modeler Nov '98:** A number of figure-related articles are included in this issue of FineScale, among them "Improving Revell's Astronaut in Space," Keith Clutton's Historic Figures portfolio and a special section highlighting New Figure Releases. Another article which may serve modelers well is "Building Wakes and Waves" by Chris Crofoot. Sound good? Want more? Contact: **FineScale Modeler, Kalmbach Publishing Co, 21027 Crossroads Circle, PO Box 1612, Waukesha, WI 53187** Check out their Internet site at: <http://www.finescale.com>

• **Historical Miniature #14:** Here's the latest installment of what's new in the historical figure area. The Sept/Oct '98 issue boasts the following articles: World Expo '98, Painting in Oils w/Phil Kessling, Nick Infield's Best of Show boxed diorama and much more! Contact: **R & K Productions, 6080 Sunnycrest Dr, Agoura Hills, CA 91301-3846** Tel: 818.991.9044 Fax: 818.991.9585 [rkprod@mindspring.com](mailto:rkprod@mindspring.com)

• **DRONE #38:** Here's quite a bit of coverage from UK Correspondent, Andrew "Mad Dog" Hall and the regular group of Dronettes. This issue covers Die Hard, Pinhead, Boba Fett, Lara Croft, Alex the Vampire and tons more! If you are always interested in seeing what's available on the other side of the pond, then this mag is the one for you. Contact: **FTVMC, 172 High Hope Street, Crook, Co. Durham, DL15 9JA United Kingdom**

• **IPMS Modeler's Journal Sept/Oct 1998:** This issue includes big coverage of the recent 1998 National Convention among other things. Included are lots of photos of entries in the contest. One of my favorite entries was a George Barris Batmobile customized from the Revell Futura! Great stuff. There is also a very decent color section of many of the "Best of" kits of all genres. Charles Davenport writes his regular, highly valuable "Recon Report" indicating to us what's new and available. For more information on this magazine and joining the

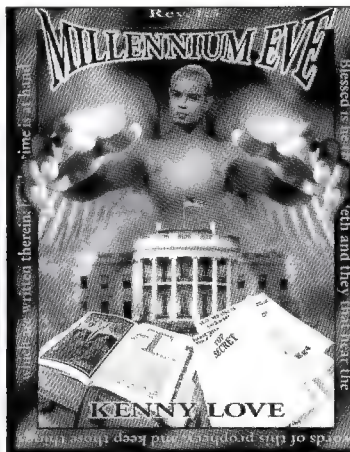
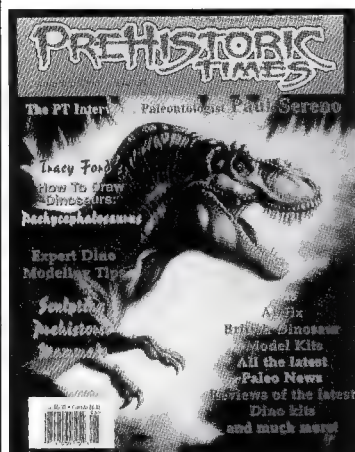
IPMS Society, please contact them at: **International Plastic Modelers' Society/USA, PO Box 6138, Warner Robins, GA 31095-6138.**

• **Airbrush-Action July/Aug '98:** Hot rod and Rat Fink fans rejoice! This issue's a must have! Lots of airbrushing and 'how-tos' to make your head spin. There is always some great "quick technique" instruction from someone. This issue, Denise Loden highlights some basic steps in mastering the airbrush. Airbrush aficionados will want to check this mag out to learn the best airbrushing techniques from the best. For more information, visit their Internet site at: [www.airbrushaction.com](http://www.airbrushaction.com) or contact them at **1-800-232-8998 (subscriptions only); Airbrush Action, PO Box 10211, Riverton, NJ 08076-0211**

• **Prehistoric Times Aug-Sept '98** is chock full of dino news! MMP and WonderFest™ coverage; review and news on old and new dino-related model kits; PT Interview with Paleontologist, Paul Sereno and tons more! Contact: **Prehistoric Times, 145 Bayline Circle, Folsom, CA 95630-8077.**

• **Millennium Eve** while not a magazine or directly kit-related, "...is a tension filled tale, a chilling dish of suspense that will appeal to all science fiction fans," states James Cox, Editor-in-Chief of the Midwest Book Review. "Millennium Eve" is a unique tale of a super intelligent android society's decision to annihilate human civilization on January 1, 2000. The decision is based on the androids misinterpretation of the Bible. The first female president is introduced in the story line. Her presence in the White House is alluded to her having replaced her predecessor due to his unfortunate impeachment. Contact: **"Millennium Eve," Mys-Tech Publishers, 120 Barnhill Dr., PO Box 291, Crockett, Texas 75835-0291.**

<http://www.geocities.com/SoHo/Workshop/3029/homepage.htm>



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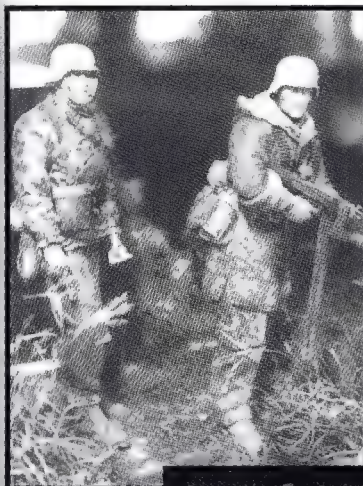
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# MASTERCON VII

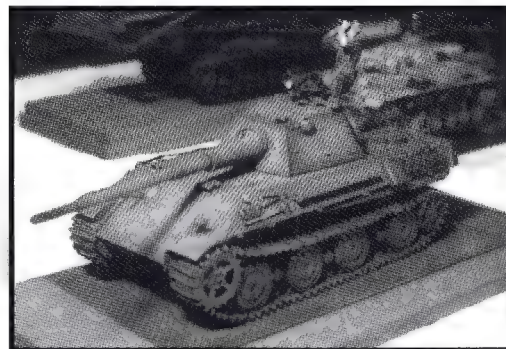
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Alex Bui's 1/9 Screaming Eagle was a gold medal winner in large scale figures.



Alex Bui went gold with this 1/9 vignette *Spring Morning Rain*.



This Panther II with night optics earned a silver medal for Greg Pierce.



Hussar Trumpeteer by Sam Garcia earned a gold medal in small scale figures as well as the Andrea Miniatures award.

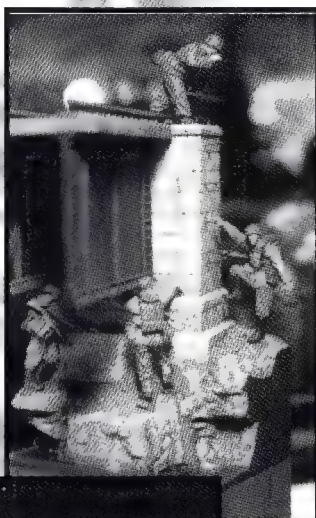


*Blowing the Bridge*, a 1/35th release from Warriors, earned a bronze for Chris Mrosko.

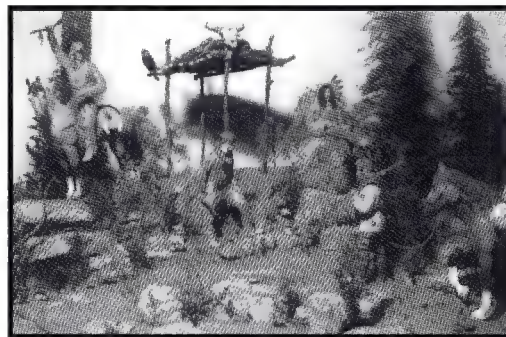


Larry Fiske's 120mm diorama *French Gold in North African Sands* was a popular silver medal winner.

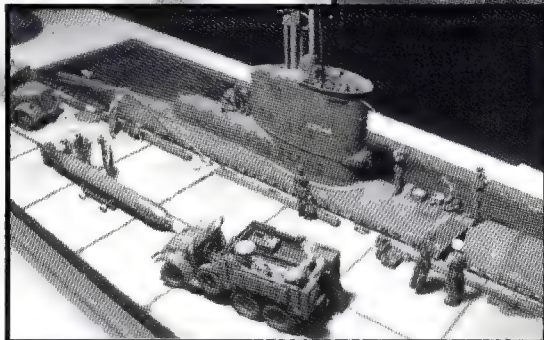
91st Highlander, Zulu War by Jim Rice won a gold medal and Best Figure.



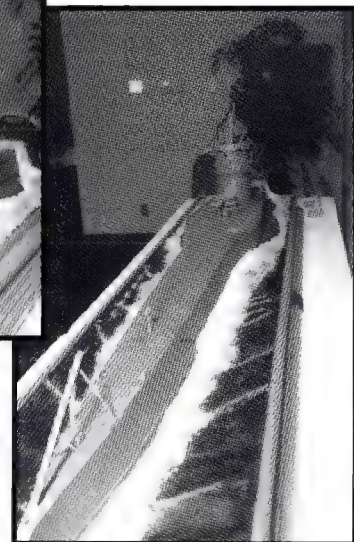
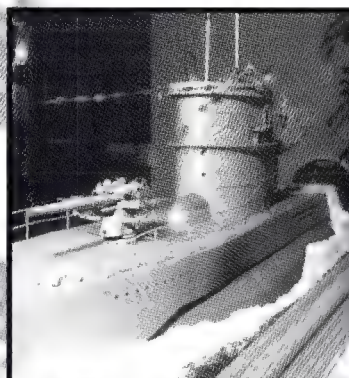
Gil Gonsoulin won gold and the Best Miscellaneous Entry award for his 1/35 U-boat scene *Preparing For The Hunt*.



*Badlands Encounter*, a completely scratch-built scene by Rick Mitchell, took a silver in large scale dioramas as well as the 'Dirty Little Wars' Theme Award.



Winner of The People's Choice and Grand Master trophies - an incredible 120mm U-boat by Andrew Meyers, entitled *Wolf Pack*. This astounding 8-foot project took Andy over two years to complete, and is completely scratchbuilt.





Seminars are a popular attraction at Mastercon. Here Joe Porter (wearing the Optivisor) gives a demo on figure painting, while Dan Norman and Richard Mitchell review the finer points of *Sitting Pretty*.



The awards table in the banquet room, showing a sampling of the fabulous trophies for the convention.



(L to R) Al Feltault, Duane Pfister, and Pat Cooney get up close and personal with some of the Prop Aircraft.



Bob Hayden, editor of *FineScale Modeler* magazine, was awarded the fourth annual Gil Godfrey Memorial Award for service to the hobby.



This year's conventioners were greeted with a surprise Badger airbrush demo and raffle. Chris Mrosko of Warriors (center) gave the demo, showing how he applies his award-winning finishes.



The Meyers family has a family tradition of stunning entries. Andrew Meyers (R) picked up The People's Choice trophy, as well as his second Grand Master Trophy (held by mom Catherine) for a 120mm scratchbuilt U-boat. Meanwhile, dad Robert (L) entered his first Mastercon, earning a gold medal and Best Novice Entry for his cutaway of the *HMS Victory*.



Bob Letterman, president of The VLS Corporation, presents The Master's Trophy to Greg Cihlar for his diorama *Retreat From Budapest*.



(L to R) Duane Pfister, Greg Pierce, and Jim Rice review some of the entries in The Masters Division.

The VLS Corporation is one of the world's premier distributors of model kits and supplies. In 1986, company president Bob Letterman conceived the idea of creating a special club for the dedicated modeling customer. Offering special benefits and discounts, The Master's Group now boasts 3,000 members in virtually every country on the planet.

Six years later, Bob hatched another novel idea - a commercial model show and convention exclusive to the club members. The concept was radical in many ways: it was not sponsored by a hobby club, but by a business; there were no judges, as each contestant would receive a ballot to decide the winners; and there were no vendors, but instead a massive warehouse sale at the VLS facilities. This gave the modeler a convention free of any perceived home field advantage politics. By financing the show through the warehouse sale, the idea was not to turn a profit but reinforce the bulldog loyalty of The Master's Group. From the VLS viewpoint, if the customers weren't completely enthusiastic about their experience, then the entire purpose of the show was lost.

The show had modest beginnings, but soon took on a life of its own. The Master's Group members who made the trip to Missouri in the first years quickly realized that this was a very unique situation. They soon grasped that they had unlimited input as to how the convention was managed, and took it upon themselves to spread the word and see that newcomers were greeted with open arms. The camaraderie which was established at Mastercon I became contagious and has increased beyond anyone's expectations. Modelers from the world over gather in a forum to support each other, share ideas, give seminars, and beyond all else enjoy themselves. Conversely, they see to it that any sign of negativity or politics is quickly squelched. A dental mirror or penlight is soon greeted with a grinning "No way, dude!"

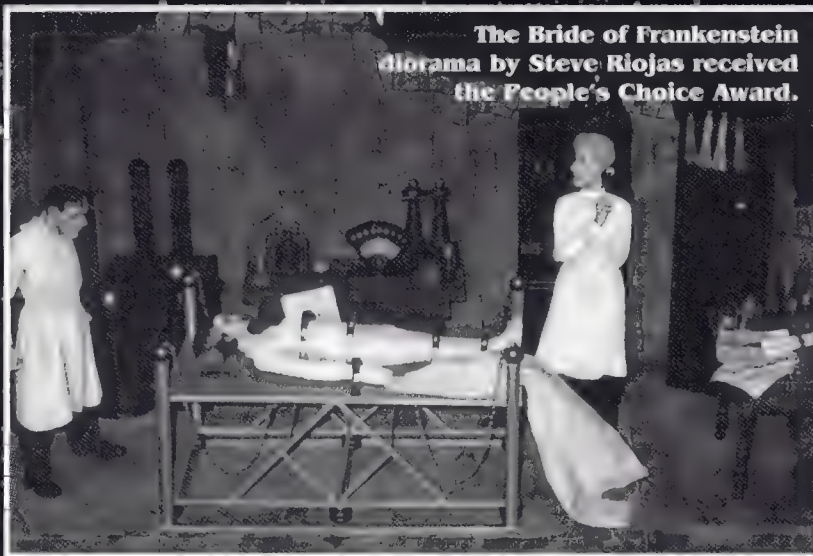
Over the last seven years, Mastercon has continued to expand with no limits in sight. It has become a showcase of some of the world's top talent, ranging from the smallest figures to immense scratchbuilt projects. A number of modelers now make Mastercon their only competition, building and working throughout the year in anticipation of the next convention. Mastercon is held on Labor Day weekend every year, and all types of models are welcome. For information on joining The Master's Group and attending Mastercon VIII, call VLS at (314) 281-5700.

# The Model Show at **STARCON '98**

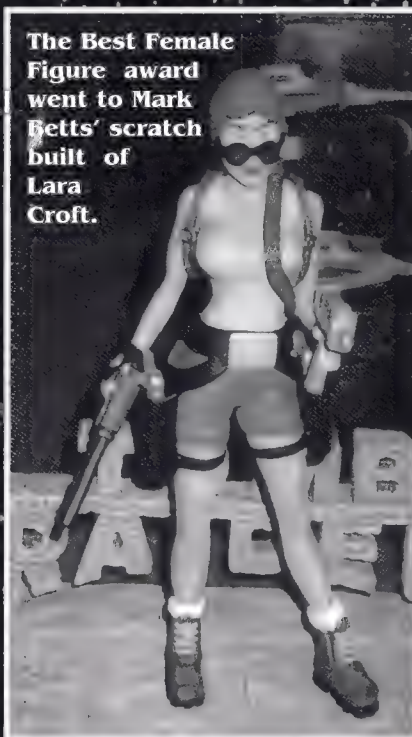
with **Tom Grossman**

Twice a year, Colorado is blessed with large-scale Star Trek/sci-fi conventions. StarLand ([www.starland.com](http://www.starland.com)) hosts both. For the past several years, StarFest in the spring and StarCon in late summer have been held at the Holiday Inn DIA in Aurora, a northeastern suburb of Denver. Guest celebrities include cast members from ST Next Generation, Voyager, Deep Space 9, ST Original Series, Babylon 5 and other sci-fi productions. There is also a HUGE dealer's room filled with all kinds of treasures including some rare models. These shows are always memorable events.

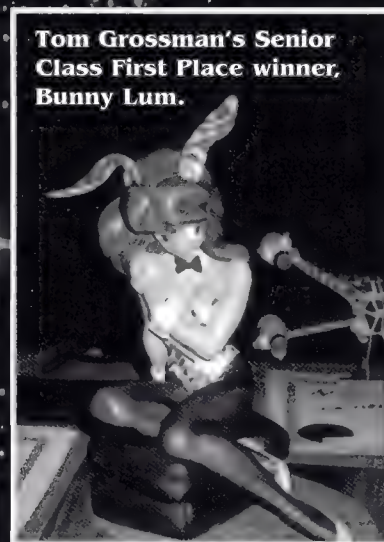
Along with the other convention events, Vern Clark ([vclark@denver.infi.net](mailto:vclark@denver.infi.net)) runs The Model Show. The entries from past shows can be viewed at the Model Show's Internet site at <http://buzz.chisp.net/models/>. The most recent chapter was August 28 thru 30 at StarFest '98. This show marked a new all time record number of entries, totalling 53 kits from 21 modelers. Entries are divided into three categories in three age classes. There is also a "For Display Only" option. Modelers under 18 compete as juniors. Senior modelers, 18 and over, who have won First place awards in the past, compete in the Master Class. Kits are categorized as Figures, Vehicles or Dioramas. The regular awards include First, Second and Third in each class, People's Choice Award, and Best of each category among the Seniors.



The Bride of Frankenstein diorama by Steve Riojas received the People's Choice Award.



The Best Female Figure award went to Mark Betts' scratch built of Lara Croft.



Tom Grossman's Senior Class First Place winner, Bunny Lum.



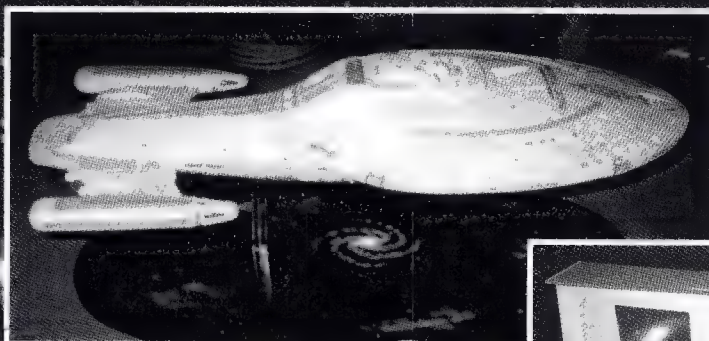
The Maquis Award for Non Trek kit went to Mark Betts' Predator.

Another first this year was participation of *Modeler's Resource* magazine as an award donor. The People's Choice winner was Steve Riojas of Denver. He received a 1-year subscription for his outstanding Bride of Frankenstein diorama. The Best Female Figure went to a Lara Croft scratch build sculpt by Mark Betts. Mark received a *Modeler's Resource* logo hat.

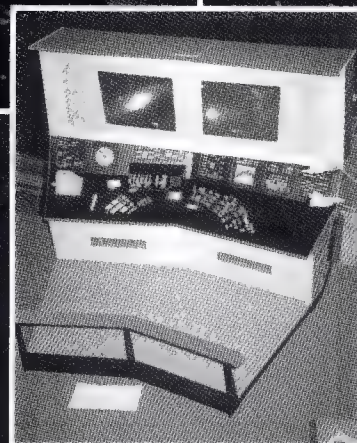
Other entries included more great spaceships by Master Modeler, Sean Sides. Sean's Voyager took First in Master Class. Back "For Display Only" was Sean's Science Station from the Enterprise bridge, winner of the People's Choice Award at StarCon '98. The Maquis Award for non-Trek kits, offered by a group of Psycops, went to a Predator also by Mark Betts. Best Figure went to the Thing, by Kris Cartwright, member of Modelers in Action - Model Enthusiast Society of Colorado Springs. I was honored with First Place in Senior Class for my Bunny Lum.

There was also a Make-N-Take and Aztek Airbrush Test Drive presented by Modelers in Action of Colorado Springs. The vinyl and styrene kits given to the participants were made available by a grant from the International Model/Hobby Manufacturers Association and the International Plastic Model Society/USA. Testors Corporation provided the Aztek Airbrushes and the Acryl paints. Other supplies were provided by Colpar Hobbies of Aurora. A review of this event can be seen on StarLand's Internet page.

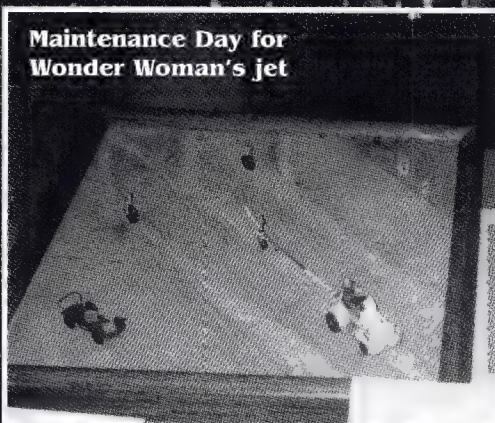
I invite you to make plans to attend StarCon '99 in April. Check Starland's internet page for the list of guest celebrities. Bring your kits and compete in The Model Show!



Sean Sides' Voyager took First place in the Master Class. Also returning for display only, was Sean's science station from the Enterprise bridge.



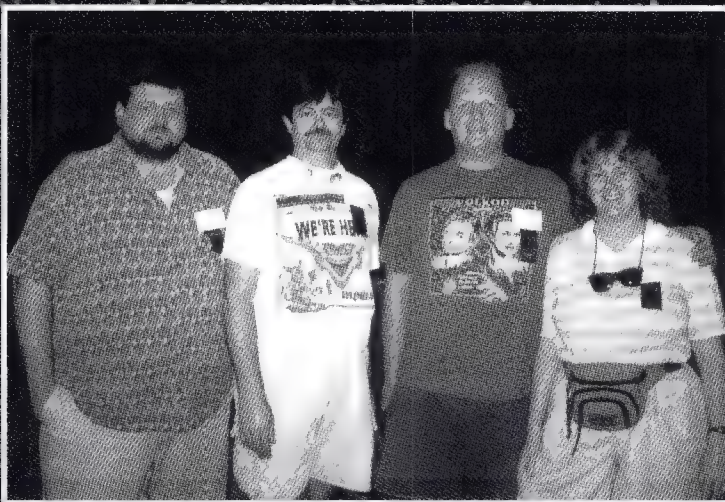
Another familiar starship from Model Master Sean Sides.



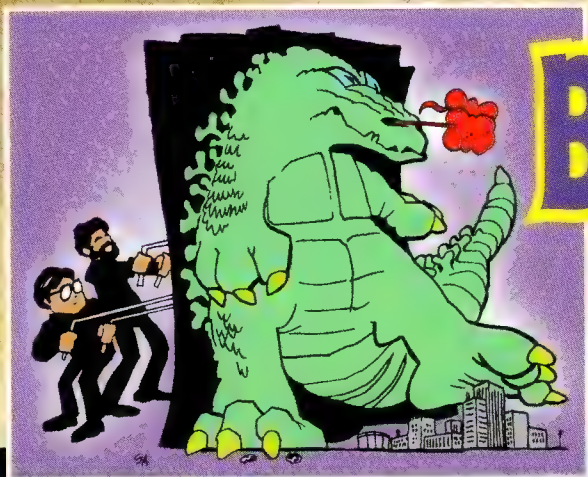
Maintenance Day for Wonder Woman's jet



The Best Figure award went to Kris Cartwright for his great work on The Thing



From left to right: Bob, Tom Grossman, Vern Clark and Karen Clark.



# Behind the Curtain

with Jim Bertges

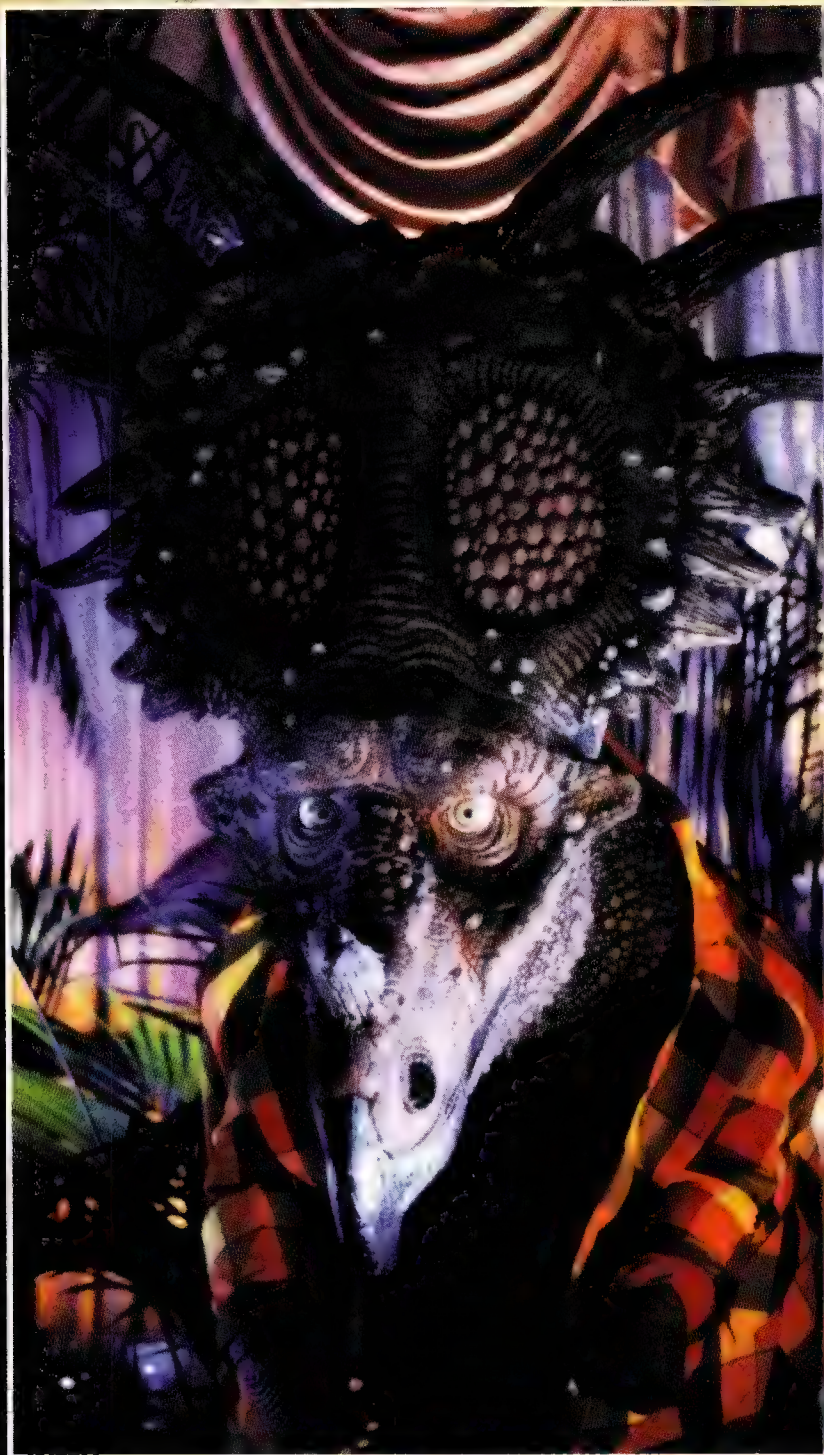
## Criswell Productions: Bringing Special Effects To Life

So, you're sitting at home one Saturday afternoon, remote in hand, flipping through the channels, sampling a bit of this here, a bit of that there, looking for someplace to stop. You zap past a commercial with a bunch of bears snooping around a Honda Passport, you zip through a McDonald's commercial where the Hamburgular is trying to con the Grimace out of a cheeseburger, on the Disney Channel you spot a family of suburban Dinosaurs in a sitcom and finally you end up on the Sci-Fi Channel where they're running the grisly classic *The Reanimator*. Well, you've just taken a brief journey through a small portion of John Criswell's career. John Criswell and his Criswell Productions specialize in special effects animatronics, they bring a wide variety of both fantastic and very realistic creatures to life on camera.

John Criswell has been providing animatronic effects for films for over fifteen years. Not only are John and his company hired to provide creatures of their own creation, they also are called upon to add their lifelike animatronics to creatures created by other effects shops such as Rick Baker's Cinnovation, KNB EFX and others in Los Angeles and from around the world. Their work has appeared in movies and TV programs like *"The Devil's Advocate"* with Al Pacino and Keanu Reeves; *"Babylon 5"*, for which they created all the main alien make-ups; the Disney TV series *"Dinosaurs"* which featured a cast of man-sized comic, animatronic dinos; the supernatural detective HBO movie, *"Witch Hunt"* with Dennis Hopper; a wide assortment of commercials for McDonalds, Honda and others; the Whoopi Goldberg film *"Theodore Rex"*; the first movie that featured the colorful Power Rangers and an array of other projects that called for either fanciful or realistic creatures to perform on command.

The first thing that enticed a young John Criswell into thinking of a career in special effects was the movie, *"Planet Of The Apes."* "That was the big one for me," John says, "it helped me get away from things and I grew up thinking maybe I'd do that for somebody else some day." He still harbors a desire to be able to work on a remake of the Apes saga one day so he can apply his current skills to the make-ups and "get the lips to move." However, when he tried to acquire the knowledge that would propel him into a career in effects through public education, John was disappointed in what was offered at the time, "I took all the machining and auto mechanics classes I could, stuff that had nothing to do with what I wanted to do. One of the classes that I took in high school that was beneficial was Jewelry class. There are still a couple of things I learned that I apply to my work today, because it involves a lot of metal working, wax casting and other things."

As it turned out, John had to educate himself in many of the skills a creator of special effects needs. He is a self-taught sculptor. He says, "The great thing about clay is, it's low tech. Anybody can sculpt. A lot of people will say they can't sculpt, but if you sit that person down with a lump of clay and by the end of the day they will have a feel for the clay and they may have produced something recognizable. It depends on what you want to do and how much you want to do it."





John Criswell makes adjustments on the mechanical underskull of "Roy Hess" the Tyrannosaurus from the TV program DINOSAURS.



John Criswell adjusts the fit of the mother Dinosaur, "Fran," to suit the performer's head.



"Teddy" himself showing some of the expressions that can be achieved with animatronics.



The computer and hand controller used for programming motion into the head of "Teddy," the title character from the film "Theodore Rex."



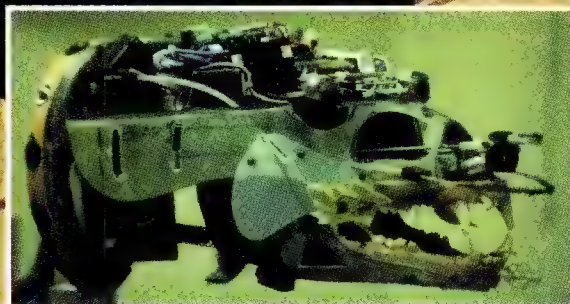
On the set of "Theodore Rex," getting the performer into the T Rex suit.



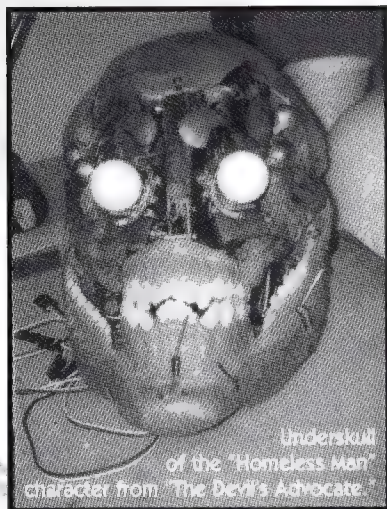
Portable hand control unit.



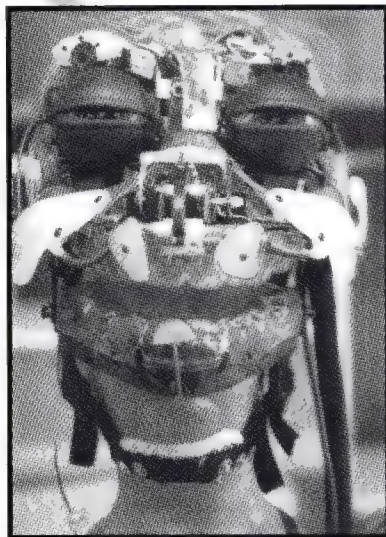
The mechanical head and neck from "Theodore Rex."



Underskull of the bear from the Honda Passport commercial.



Underskull of the "Homeless Man" character from "The Devil's Advocate."



"Lena" from "Dinosaurs" underskull. Notice how the performer is able to see through the mouth.

John's first paying movie job was on the fan favorite "The Reanimator" with Jeffrey Combs. He did a variety of effects and make-up jobs on that film including, the revived cat that attacks Jeffrey Combs, several make-ups and corpses as well as the glob of intestines that springs out of Combs at the end. He also had a hand in creating the cut-away anatomy head that the evil doctor wore in place of his own missing cranium. "I did all kinds of stuff. I worked for Tony Devlin and John Mullen on that and they had me doing everything," John remembers, "It was a great learning experience. It was an eye opening experience. I remember thinking at the time, 'What the heck are these guys doing?' But now that I look back on it, it's good to see that people enjoy it and it has become a favorite among fans."

From there John and his company have developed an industry wide reputation for skill and innovation in the field of animatronics from their work on a variety of projects. Their involvement on the film "Spaced Invaders" went beyond the effects, since they are currently trying to develop interest in a sequel to the tale of little Martian invaders. The first film was under appreciated at the time of its release, but it has developed a following on video and TV. One of the comedic story's highlights was the fact that each of the diminutive aliens had an individual look and personality. It's something that is usually overlooked when movies create a race of aliens, generally they all look identical. "People still believe that those were make-ups, but they were full animatronic heads. There's no way to fit a person's face into a tiny area like that," John says.

When asked about his inspiration for the Martian's design, John recalls, "We went back to the fifties and to the supermarket. The inspiration of the paint job on the heads came from watermelons." Now they are in negotiations to create a sequel to the original story that will involve more humor and even better effects.

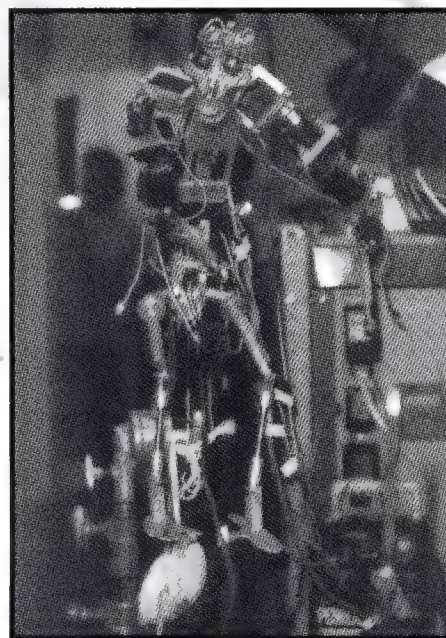
Recently, Criswell completed work on some animatronic bats for the sequel to "From Dusk Til Dawn" and on a pack of prairie dogs for the Disney film "Meet The Deedles". Exploring the process for creating animatronic characters, John explains how the operation gets started, "It can start with either a design given to us by a producer or a request for us to design and build something from scratch. We'll start off with some drawings and the drawings will go to a conceptual sculpture. Upon the approval of that sculpture, we'll start to sculpt the real one, all the time keeping in mind the animatronics and how it's going to move and how we'll fit things inside. This sometimes gives us an edge over other shops because, usually, they're just interested in the outer design. Now, the outer design is the most important thing because that's what we see, but I'm out to make that thing move just as realistically as possible. Sometimes I feel I have the edge because of my animatronics background. There have been times when I've had to animate things for people and they've sculpted the mouth open too wide. Well, when you go to close the mouth, the foam will buckle in a weird way. There are a lot of little things you've got to keep in mind as you're designing things."

When the finished design is finally approved, molds are made of the final sculpture, but there is more involved with the molding process than there is with a resin model kit. Once a master outer mold is made, a "core mold" must be made as well. A core mold is created by lining the interior of the master mold with a layer of plasticine clay, then the internal cavity is filled with molding material. The result is a mold for creating the

ing the skin of a creature rather than a solid casting as in a model kit. The core also serves as a mold for creating the under structure for placement of the foam latex skin. The skin is made hollow and flexible so it will fit over the mechanical skeleton built in the shop to give the creature movement. It is at this point that work on the skeleton begins. "We try to stick to nature as much as possible when making a skeleton. Nothing does it like nature," John explains.

The skeletal understructure of an animatronic creature can be constructed from a variety of materials ranging from aluminum to steel to fiberglass. When time permits, the preferred construction materials are "space age composites" the same kind of materials used to construct Stealth Fighters. Composites combine strength and light weight that is ideal for use in animatronics. John comments, "Sometimes that's the key to making things move more fluidly and realistically, making things as light as possible. Especially when you're making a head for a performer to wear, if you have a bunch of steel and aluminum packed in there, it makes it pretty hard on the person."

Another key to the motion of animatronics is the latest in servo technology. These are the tiny electric motors that are used to control everything from eye and lip movement to lashing tails and flailing arms. Surprisingly, the newest, smallest and best servos used in animatronic creatures aren't made specifically for that purpose, they come from the hobby industry. Most of the small servo motors used in radio controlled airplanes, cars and boats are used to power the movements of the creatures seen on screen. When it comes to larger motors for controlling bigger movements, they must be custom made at the Criswell shop. John has also developed a method of installing his servos directly into the understructure that saves greatly on construction time. Criswell also customizes its controllers and receivers to suit its animatronic needs. With a decided preference for Futaba motors and controllers, John says, "That technology is getting better and better every year."



Mechanical monkey, the full animatronic body is capable of sitting and standing and has a full range of motion with its head and hands.

Even with the advancement of technology, John finds the most difficult job he has is replicating actual animals from nature, "I would love to say that it's more fun to duplicate what exists in nature, but the thing of it is, with our present state of technology there's not much out there that I've done or even seen that is able to do that one hundred percent. And I'm looking for one hundred percent. I would have to say that it's easier to create something that's never been seen. You've got a much wider range to work with and you can bend the laws of nature if you have to."

With new improvements happening every day, the exact duplication of nature can't be that far in the future. One very technologically advanced aspect of Special Effects that coexists uneasily with the animatronic field is computer graphics. The question arises whether creatures from the digital world will ever replace on set animatronics. John responds emphatically, "It's really a case of using the right tool for the job at hand. That's a good way to put it, but I live in the physical world and we all do. The way I look at animatronics is I get paid to make these really neat toys and I get to play with them. They're right there in front of me and in front of the actors and to me the magic of that will never, ever be replaced by a computer. Even though computers have taken away a lot of work from a lot of us in this business, I think it's actually starting to come back around now. For a while everybody was really gung ho about computers. They really got directors and producers around town excited. Once somebody says this is the end all, then everybody wants to jump on the bandwagon. Now I think people are starting to come back around to this. There are things that CGI can do that animatronics can't, yet. But I don't want it to stop here, I wouldn't mind seeing an animatronic creature that's capable of climbing up the side of a building. Every year computers get better, but every year animatronics get better too. We're always trying to improve what we do. We're always trying to make it better, faster and more free."

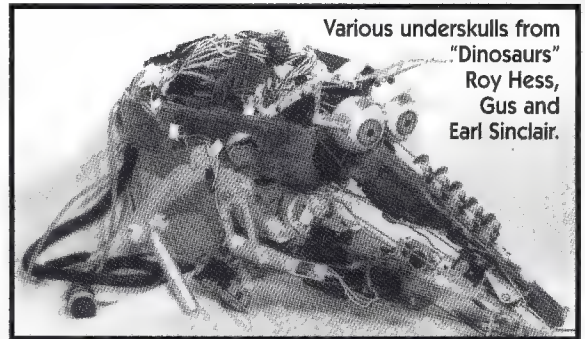
One area that computer images can't compete with animatronics is theme parks with both ride-based characters and costumed characters interacting with the public. Several years back, Criswell was approached by Disney to add animatronics to the costume head of their main mouse, Mickey. They were able to incorporate twelve points of movement into the head, but the project was shelved until just recently. "It's very exciting working on something like this, especially for Disney. That head alone had its challenges. Whenever you see a walk around Mickey in the park now, of course his face doesn't move and he's sculpted in this great big smiling position. Usually I try to sculpt everything in a neutral position, because from there I can do smiles and all the expressions. That was a bit of a challenge, but the biggest challenge was the eyes. If you look at anything, it has spheres for eyes, but none of those characters have spheres for eyes. So, I came up with this really neat eye mechanism that accommodates that so there's no loss of character whatsoever. The head looks like it did when it came in here, but I gave it full eye rotation. The first head we did was operated by a puppeteer from behind the scenes, but now we've incorporated a voice activation chip in the head that controls four servo motors to the lips. The eyes are on a random servo mover and the ears are also on a random mover. So, the eyes and ears move on their own every so often and the lips and the jaw are controlled by the performer inside."

That is only one of the projects keeping Criswell Productions busy these days. They have recently completed work on Disney's "Meet The Deedles"; they provided animatronic bats for the sequel to "From Dusk Til Dawn"; and they made contributions to the recent "Starkid". Along with his partner, Larry Finch, John is working on getting a sequel to "Spaced Invaders" started, as well as another film that is being developed with producer Jonathan Bechel that involves a boy, a wacky scientist and an artificial dog. This is in addition to the ever continuing commercial work and other features that will require Criswell's skills to bring lumps of rubber and plastic to life. Another thing that occupies John on occasion is the groups of school kids he hosts at the shop, giving them some background on what he does.

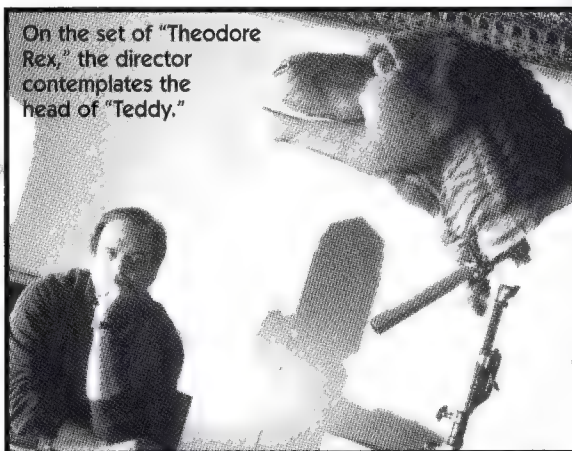
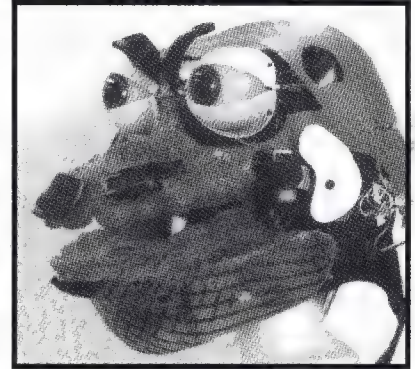
Because John remembers a decided lack of educational opportunities for the Special Effects field when he was in school, he tries now to expose young people to the field and encourage them to learn more about it. There are so many different aspects involved in the Special Effects field, John recommends a varied field of study for people interested in becoming effects technicians. "Definitely art classes. Anybody can find clay anywhere and I highly recommend it to everybody. Get

a hunk of clay and just play with it, start getting a feel for it. Everybody should know something about sculpting. It carries on to mold making and a lot of different things. If people are really interested in Animatronics, they should look into machine classes and wood working classes and definitely those math classes. There are so many things involved that you don't really think of, engineering, electronics, chemistry, if those things are available, take advantage of them."

Even though John would eventually like to try his hand at directing and there are several projects that he and his partner, Larry Finch are working on, his focus will continue to be animatronics. "Primarily my thing has always been and probably always will be animatronics. I really get a big kick out of seeing these things come to life, especially these wacky inanimate rubber objects. When I have the school kids through here, they're just blown away by this stuff. When you get to see it in front of you, that's the real magic," John says with a hint of pride in his voice. It's the pride of an alchemist who takes objects from the mundane world and transforms them into living, breathing creatures before your eyes and makes you believe they are real.



Various underskulls from  
"Dinosaurs"  
Roy Hess,  
Gus and  
Earl Sinclair.



On the set of "Theodore Rex," the director contemplates the head of "Teddy."



# Down the Pipeline

Movies-to-Models: What We Might See in Kit Form

BY JIM BERTGES



Well, it seems as though Hollywood has jumped into the world of comic books big time. There are many comic related projects in the works as well as a number of projects that are being written by well known comic book writers. On top of that there are several cartoon related movies in the works. The biggest news comes first, though, big news at least for fans of **Middle Earth**. Read on and all will become clear to you.

This is a pretty big one. New Line Cinema has acquired the rights and plans on committing more than \$130 million to produce J.R.R. Tolkien's **Lord Of The Rings**

trilogy as three films, *The Fellowship Of the Ring*, *The Two Towers* and *Return Of The King*. Peter Jackson is set to direct the three films back-to-back in New Zealand with production beginning in mid 1999. At this time plans are to release the three films as a "Christmas-summer-Christmas event" during the 2000-2001 calendar year. Jackson, the director of *Frighteners* and *Heavenly Creatures* and will produce the effects through his own digital effects company Weta Digital. New Line also has acquired the rights to *The Hobbit* as well as world wide merchandising rights to the Middle Earth saga.

While he waits for Warner Bros to re-activate his version of **Superman**, Tim Burton is thinking about making a live action feature version of **The Legend of Sleepy Hollow**. The script is by Kevin Walker who wrote *Seven* and the upcoming *8 Millimeter* and tells the tale of Professor Ichabod Crane and his attempt to investigate the legend of the Headless Horseman. Johnny Depp will play Ichabod Crane, with Christina Ricci to portray his love interest Katarina Van Tassel. Shooting may begin in this fall in Tarrytown, New York.

Alan Moore, the acclaimed writer of such comic book epics as *The Watchmen*, *Swamp Thing* and *From Hell* has had his **League of Extraordinary Gentlemen** picked up by Fox. Set in 1889, the story takes some of the most famous and infamous real and imaginary characters of the Victorian era and pits them against the evil Dr. Fu Manchu and another mysterious villain. The main

characters include Allan Quartermain (from King Solomon's Mines), Dr. Henry Jekyll, Captain Nemo, John Griffin (The Invisible Man) and Mina Harker (from *Dracula*). The first issue of the comic series is set to debut in November. Other Alan Moore projects in various stages of development in Hollywood are *From Hell*, a **Jack The Ripper** tale at New Line; **V for Vendetta** by Joel Silver and **Watchmen** by Larry Gordon.



Speaking of adventurous gentlemen from a far more romantic age, another syndicated TV adventure hour is in the works. **The Secret Adventures of Jules Verne** is being produced in Canada by Filmline International. The series will feature the fictional adventures of Jules Verne as though he lived the stories he wrote before he wrote them. The show also features many fanciful vehicle designs by *Rick Overton* whose work has been featured in the pages of the *Modeler's Resource*.

**The Addams Family** is headed back to TV. The Fox Family Channel has ordered 65 episodes of an all new version of *The Addams Family*. The cast consists of unknown actors because the Addams characters are already "so well defined" and unknowns are cheaper. Reports say that the characters of Wednesday and Pugsley will be modeled after the movie versions of the Addams kids while Gomez and Morticia will more closely follow their previous TV incarnations. The series should premiere in October 98.

Director Brian Levant who brought the *Flintstones* and *Leave It To Beaver* to the big screen has a reputation for pitching his ideas to studio executives in creative ways. When he pitched the *Beaver* idea, he had the *Beav's* TV mom Barbara Billingsley come in and serve milk and cookies to the Universal executives. Well, he's done it again. This time he's pitching the *Munsters* for a return to movies and he picked up the Universal execs in the *Munster* Koach, drove them to his office which was lined with *Munster* memorabilia and pitched **The Munsters Rise Again** while *Munsters Go Home* played on a video monitor. There's no word yet as to whether the executives went for the idea, but at least they had a good time.

Now that I've mentioned Brian Levant, his sequel to the *Flintstones*, as it turns out will not be a sequel at all, but a prequel (is that really a word?). The new picture, tentatively called **Viva Rock Vegas** deals with a younger Fred and Wilma and their puppy Dino as they take a trip to the stone age equivalent of Las Vegas. Mark Addy from *The Full Monty* has been signed to play the young Fred. Levant will direct and Steven Spielberg will produce.

Arnold Schwarzenegger is ready to start his first starring role since *Batman* and *Robin*. Filming was to begin in late October on **End of Days**, the story of Satan himself coming to New York City at the end of the millennium so he can destroy the world. As these things must happen, only one man can stop him; retired cop Arnold. The picture is budgeted at \$100 million and should make it to a theatre near you sometime in 1999.

Casting news--Sarah Jessica Parker of *Hocus Pocus* and *Honeymoon* in *Vegas* has signed to play Nell

Fenwick opposite Brendan Fraser in the live-action production of **Dudley Do-Right**.

"Daddy, why is the TV spinning?" Morgan Creek Productions has announced a new hour long, syndicated series based on the 1973 supernatural hit, *The Exorcist*. **The Exorcist: The Series** will follow the exploits of one central character who, "investigates the mysterious conflicts between good and evil forces of supernatural proportions." There's no word as to casting yet.

Jeff Smith's popular comic book creation **Bone** has been picked up by Nickelodeon Movies to be turned into an animated feature. *Bone* is a comic-fantasy adventure involving three lost cousins from Boneville who become lost in a strange and uncharted land full of fantastic perils. The *Bone* comic has won numerous awards world wide and is available in comic book and trade paperback versions.

New Line Cinema has grabbed the movie rights to another comic book series, **Danger Girl**. The Cliffhanger Comics book is the story of an agency that recruits specially talented women to combat evil. The agency's name--*Danger Girl*. The comic was created by J. Scott Campbell and Andy Hartnell. Campbell previously created the popular comic "Gen 13" which is in development at Disney.

Shooting began in November on the sequel to **Austin Powers**. Mike Myers returns as the International man of mystery with a new love interest to be played by Heather Graham. Graham replaces Elizabeth Hurley who is in negotiations to return in a smaller role. The director of the original *Austin Powers*, Jay Roach, will return and Myers, who wrote the original screenplay, co-wrote the sequel with Michael McMullers. Myers is also in the news with a two picture deal with Warner Bros. The first, which he is writing is a live action version of **Scooby Doo** in which Myers will play Scooby's

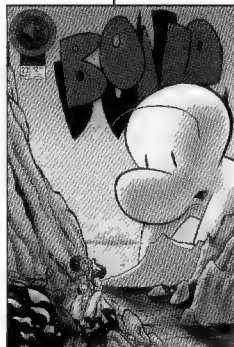
pal Shaggy. In the second, Myers is set to play game show creator and host **Chuck Barris**, the film is based on Barris' autobiography. Myers is also working on the screenplay to **Sprockets** in which he will play Dieter, the character he created on *Saturday Night Live*.

Stephen Furst, best known as "Flounder" from *National Lampoon's Animal House* and a regular on TV's *St. Elsewhere*

and *Babylon 5* is set to direct **Baby Huey's Great Easter Adventure**. The film will be a live-action/animatronics production and is based on the Harvey comics character, *Baby Huey*, that great, huge duck or goose or whatever that runs around in a bonnet and a diaper. Furst will provide the voice for the lead character as well as direct.

Just in case you thought you saw **Jurassic Park 3** when you saw *Godzilla*, you didn't. Steven Spielberg and Michael Crichton are teaming up yet again to bring us another installment in the ongoing *Jurassic Park* saga. Spielberg will not be directing this time around, but he will produce. The film is scheduled to hit theatres sometime in the summer of 2000.

**Pitch Black** is now shooting



in Australia under the direction of David Twohy. The Science Fiction tale concerns a crew of space travelers who are marooned on a barren, sun blasted planet trying to survive. Their real struggle begins when the sun goes into eclipse and the planet's surface springs to life with creatures and plants that can only come out in the dark.

On again--the stalled **I Am Legend**, which was to be directed by Ridley Scott and star Arnold Schwarzenegger, is currently having its script rewritten and has had a new director assigned. Rob Bowman, director of the X-Files movie and numerous episodes of the X-Files TV program is slated to direct the third screen version of the classic Richard Matheson novel. Arnold is still attached to the project, but depending upon how the new script shapes up, (or how low will the budget be?) that could change. Stay tuned.

Geoffrey Rush, Academy Award winner for Shine will play Cassanova Frankenstein, evil genius in **Universal's Mystery Men**. Rush will be joined by William H. Macy of Fargo fame as well as Lena Olin, Hank Azaria and Jeanane Garofalo. The film about a group of really off-beat superheroes is based on a Dark Horse comic book and was to originally star Danny DeVito who has since dropped out. Filming was set to start in the fall.

Paul Verhoeven, director of Starship Troopers and Robocop has lined up his next project, **The Hollow Man**. Written by Andrew Marlowe who wrote Air Force One, it is a drama concerning a man who has been made invisible. Without further details, it sounds like the Chevy Chase/John Carpenter film of a few years ago, *Memoirs of an Invisible Man*.

Speaking of few details, Daily Variety reported that Ron Howard and Brian Grazer's company, Imagine Entertainment is working on several interesting TV projects for the 1999-2000 season. Among the projects mentioned were a hour long science fiction series from David Lynch and Neil Gaiman and a one hour super hero program created by Stan Lee. As soon as more information is available, we'll let you know.

Ben Stiller, seen most recently in Something About Mary is set to star in **Monkeybone**, the story of a comic creator who visits the comic book world he created while in a coma from an auto crash. The title character, Monkeybone, will be a CGI character and the whole thing is a mix of live action and animation.

New Line has acquired the rights to the book **Little Green Men** which is to be directed by Barry Levinson, director of Sphere and Wag The Dog. The story deals with a government agency that was formed in the 40s to stage UFO sightings. The group abducts and probes a TV talk show host who is one of the president's chief critics. The TV personality then becomes devoted to proving aliens are real. Also at New Line is the screen adaptation of Frank Miller's DC comic **Ronin**. The comic mini series is the story of a disgraced medieval Samurai who is

reincarnated in 21st century New York and is given one last chance to redeem himself. Ronin is to be directed by Darren Aronofsky who directed the low budget science fiction hit "Pi".

Fans of Babylon 5 do not despair. Although the epic science fiction series completes its five year story line this year, TNT and Bab 5 creator J. Michael Straczynski are planning a spin off series. **Crusade** will take place in the Babylon 5 universe and will involve the quest for a cure for a biogenetic plague that was left on Earth by aliens. Straczynski says, "This will be an action-adventure show with overtones of a dramatic series." The show is set to debut in January on TNT and also has a five year story line. TNT is also teaming up with Hallmark Entertainment and the Henson Creature shop to produce a live action version of George Orwell's classic Animal Farm. The animal characters will be portrayed through a combination of live animals, animatronics and digital technology.

George Clooney's production company, Maysville Productions, is joining forces with Warner Bros. to bring **Dead World** to life on the screen. The story is based on the 1980s Caliber comic of the same name. The story revolves around a bus load of teenagers on a survival mission in a world over run by zombies. The comic story featured "King Zombie" a Harley riding member of the undead. There's no word as to casting, yet, but we'll keep you informed.

Guillermo del Toro, director of Mimic has signed to direct the \$40 million screen version of the Dark Horse comic, **Hellboy**. The story involves a supernatural detective, summoned from the underworld by the Nazis during World War II. He turns on his new masters and tries to prevent them from destroying the world.

Paramount has acquired the rights to the documentary **Trekkies** and plans to give it a theatrical release. As you might surmise, the documentary covers the world of Star Trek fans, finding and talking to some of the most extreme of them including, the guy who legally changed his name to James T. Kirk in 1974, the woman who wore a Star Trek uniform to jury duty and was dismissed and the Klingon language school and camp in Minnesota. And those are just a few.

Rob Cohen, director of Dragonheart, will be showing us what it's like **After The Visitation** for Columbia. Based on a Russian novel called "Roadside Picnic" which was filmed in Russia under the title "Stalker". The story involves a future world where a mysterious alien visitation has created a forbidden zone



where incredible events take place. A lone adventurer must penetrate the zone to discover the secret of its unknown power source.

**Bond 19**, the untitled nineteenth installment of the James Bond series is underway under the direction of Michael Apted. Apted's previous features include *Gorillas In The Mist* and *Coal Miner's Daughter*. Pierce Brosnan will star for the third time as the British secret agent. There are no

details as yet about the story, but the release date set for Bond's 19th adventure, Nov. 19, 1999.

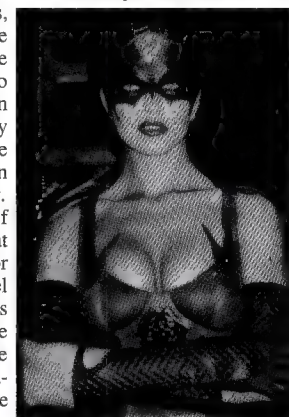
If it ain't broke....Jan DeBont, director of Speed and Twister is set to remake the classic 1963 ghost film **The Haunting**. The original film, directed by Robert Wise, is known for being able to scare the bejeebers out of an audience without actually showing anything. The story tells of a group of people investigating a supposedly haunted house and what they discover. The original, based on Shirley Jackson's novel, *The Haunting Of Hill House*, is a classic black & white film that suggests far more than it actually shows. The new version will probably be just the other way around and be less effective for it. No cast has been set yet and the tentative release date is set for Christmas 1999.

Chuck Russell, director of *The Mask* and *Eraser*, has signed to direct **Evermere**, based on a script by David Goyer and James Robinson. Evermere is the story of an orphan boy who discovers on his 17th birthday that he is the heir to the throne in an alternate universe. He is transported to his now kingdom only to face a power struggle with his uncle who has taken over.

Roger Corman is entering into television with a 60s "Batman" style super hero show based on his **Black Scorpion** film. Guest stars scheduled to appear in the series are Adam West, Soupy Sales, Megadeth singer David Mustaine and Robert Hegyes. Michelle Lintel will play the title role, a heroine who is a LAPD officer by day and an avenger, masked super hero by night.

Corman is financing and producing the first 22 episodes himself, even before the show is sold to any stations. Planned villains include Aftershock, an evil seismologist and Aerobocide, who exercises fat millionaires to death. Sounds like fun.

If all these projects make it to screens large and small, it's going to be an interesting couple of years. As usual, the folks in charge of our entertainment won't stop there. You can be sure that as soon as somebody gets a good idea there will be ten or twelve other guys imitating it. Keep your eyes open, see you next time.



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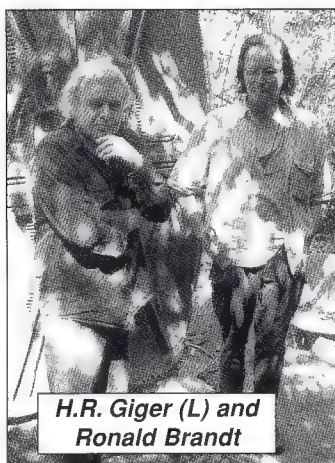
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# Sculptors & SCULPTING



**H.R. Giger (L) and  
Ronald Brandt**

## Profile: Ronald Brandt

with Jim Bertges

**MR:** What inspired you to become a sculptor?

**RB:** I think there was no inspiration at all. It just came to me, when my parents brought in that stuff called "Fimo" (Figure Modelling) one day, when I was a child.

**MR:** Did you study sculpting, art or anatomy formally at school or are you self-taught?

**RB:** I never studied anything in this direction, which I often regret. I worked several years as a sculptor in car factories, that's all.

**MR:** Are you a fan of horror and science fiction films and books? Could you tell us about some of your favorites? The kits that you've produced which we've seen here seem to have been influenced by the George Romero, "Night of the Living Dead" movies. Have those films had an impact on you?

**RB:** Absolutely. Movies are my whole life. I can really say, movies formed my way of thinking. Some of my all-time favourites are and will ever be: "Omega Man," "Soylent Green," "Planet of the Apes," "Silent Running" and all those nice "message movies" at the time. Also, George A. Romero had an incredible impact on me, especially "The Crazies" and of course, "Dawn of the Dead." This radical allegory of a society feed in on itself, wonderful!

**MR:** Most of us here in America who are involved in the modeling hobby grew up in a similar manner, watching monster movies, reading comic books and building models. I would be interested to know how your background is different and how it is similar, since you grew up in Europe without the total exposure to American popular culture that shaped our lives. What kind of influences shaped the way you produce your art?

**RB:** I don't think there was a European culture in this direction. Everything came or was inspired from America and maybe England in the late seventies. When I grew up, nobody in Germany really cared for fantasy. I had my first deep impression of a figure model as a kid, visiting a museum. There was this perfectly shaped 1:6 scale Chinese ivory carving, showing a decaying human corpse, being eaten by worms. I'll never forget this feeling of repulsion and deepest fascination.

**MR:** Were you exposed to model building when you were growing up?

**RB:** Yes, of course. My favourite kits were Aurora's Prehistoric Scenes, which were available here for a few years.

**MR:** Did you have any exposure to the American Aurora monster kits when they were available? Were there other kits

in Europe that were the equivalent of the Aurora kits?

**RB:** I never saw the Aurora monster kits or anything like that in any German shop. A good friend of mine got some Aurora monsters in Sweden in the seventies, but that's all.

**MR:** Is the modeling hobby in Europe mostly oriented toward military and automotive subjects or is there a growing interest in figure kits?

**RB:** I think, the modelling hobby in Germany is almost dead. The last war veterans, who tried to revive their glorious days in miniature and were important supporters of the military kit industry, are almost gone now and hopefully so will do the military kit.

**MR:** What is the Garage Kit industry like Europe?

**RB:** I think with the few exceptions from Britain, we all know and Swede Creations, there is none. There are some fine shops in Europe and a growing crowd of kit builders, but I'm sure that's it.

**MR:** What has influenced you to select the subjects you produce?

**RB:** I was always fascinated by people or subjects that are very different from others and also of a decent nature. I never understood "Zombies" or monsters eating innocent people, more like some kind of Hell's Angels of vengeance. My zombie kits feature tormented people that got the chance of revenge after death. That's very naive, but I like that thought.

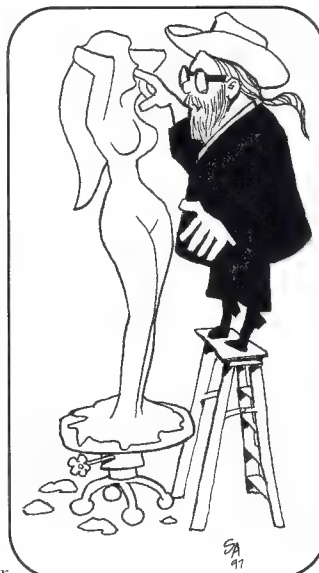
**MR:** I am familiar with the three kits you have produced so far: Amy, Eliah and Ramblin' Rose. Have you done others prior to these?

**RB:** Not for sale yet. I did a few things, but of an unlicensed nature and in very low quantities, mostly for friends.

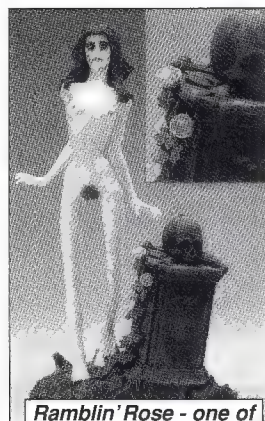
**MR:** What are your plans for future releases?

**RB:** There are plans for three more "Dawn Collection" pieces in the future. After that, I'll definitely go to some lighter subjects, maybe female kits, I don't know.

**MR:** I understand you have worked with HR Giger. His designs are quite popular here in the US. What kind of work



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have you done with him?

**RB:** Actually, I started working with Mr. Giger, not so long ago. My job with him is sculpting and casting things, of course, but it's nearly impossible to give an informative description here. I really hope to convince him to release some official kits of his work in the future. This would make a nice addition to our hobby, wouldn't it?

**MR:** Could you describe the materials and techniques you use when you are creating a sculpture for a garage kit? Many US garage kit sculptors use "Sculpy" which is a form of clay that can be hardened in an oven at home. Do you use a similar material, or is there something else available that you prefer?

**RB:** Describing my techniques is a little bit difficult because they are often dependent upon my mood. It's obvious for example, that the tombstones on my kit's bases are not sculpted with sculpy or anything like that. These are made of wood and then, after spraying the surfaces with adhesive, covered with sand. After drying, molds are made of an affordable material from these. The casting of this mold is then slightly sand papered to create this rotten stone affect.

My figures are often pre-sculpted in two component materials like Milliput or anything else. I always take molds while developing a kit. That's quite expensive, but the customer will have the benefit, which is very important to me.

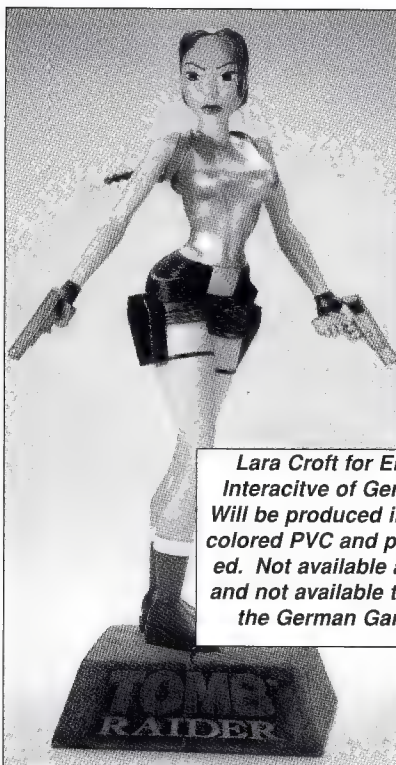
**MR:** Is there a time when you would like to visit America and perhaps attend one of our modeling shows?

**RB:** Of course I would like to do that, but to be honest, I'd find it quite embarrassing to join a model show with just three or four different kits. I'm sure when the German Garage is able to present ten kits some day, it will surely show up on such events.

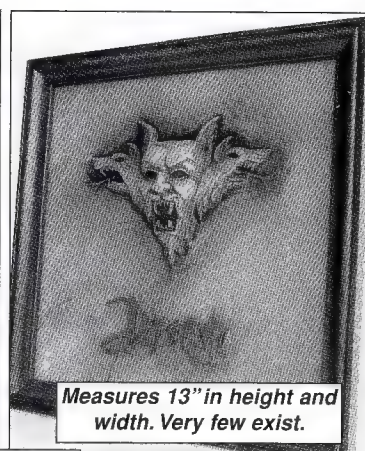
**MR:** What do you think are the differences between American and European attitudes toward garage kits and their sometimes gruesome subject matter?

**RB:** This matter has often previously been discussed in articles of kit magazines. Since there is not such a big garage kit industry in Europe, I can just talk for myself. Some people find my work disturbing which really disturbs me! I personally feel unable to get into all this American superhero or Schwarzenegger stuff, which almost contains a lot of pure violence without showing the logical consequences. I just don't need that! I just like to combine fantasy elements with real facts of life and death. I think, this is very European, so, what's wrong about this?

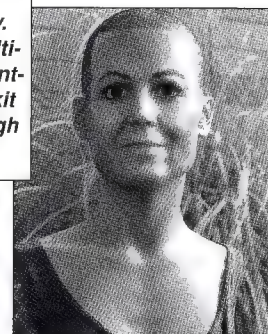
**MR:** Thanks very much for answering our questions. We wish you all the success in the world with your current kits and any new ones that you produce!



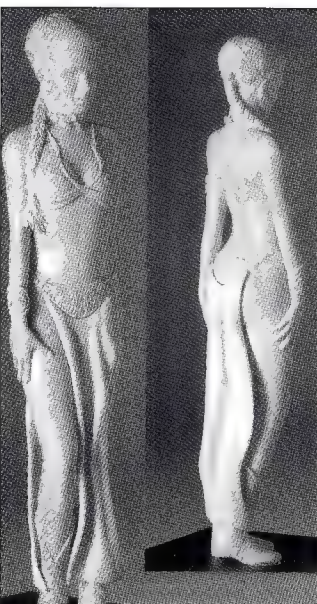
**Lara Croft for EIDOS Interactive of Germany. Will be produced in multi-colored PVC and pre-painted. Not available as a kit and not available through the German Garage.**



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**Based on a face cast of S. Weaver. Very few exist.**



**A 'one of' of a certain Star Wars Princess. Not Available.**



**German Garage's first kit; Eliah Rising**



**Based on an original cast. Ronald sculpted the dome, throat and jaw muscles.**

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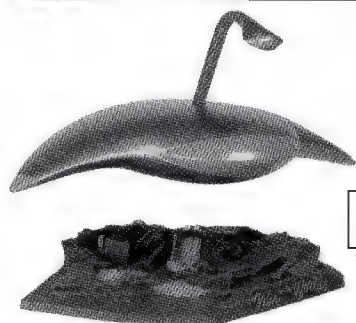
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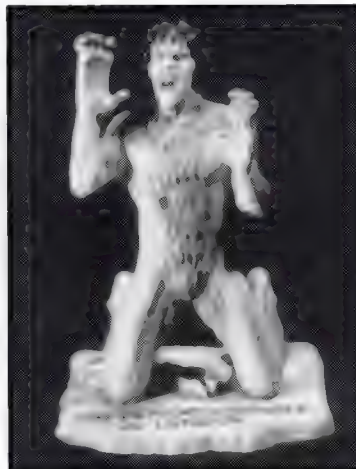


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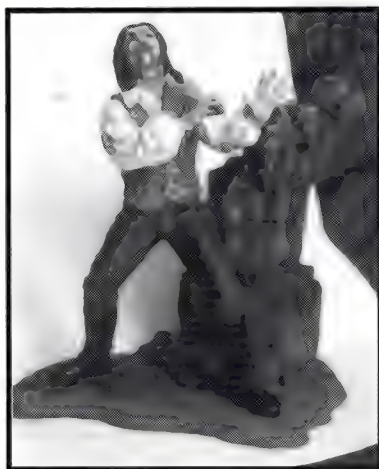
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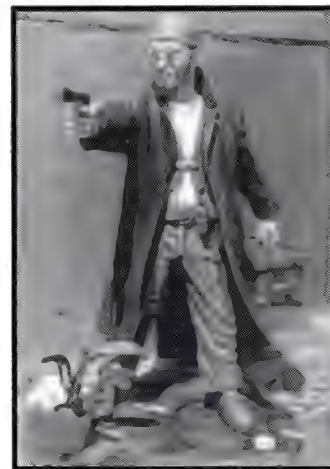
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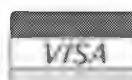
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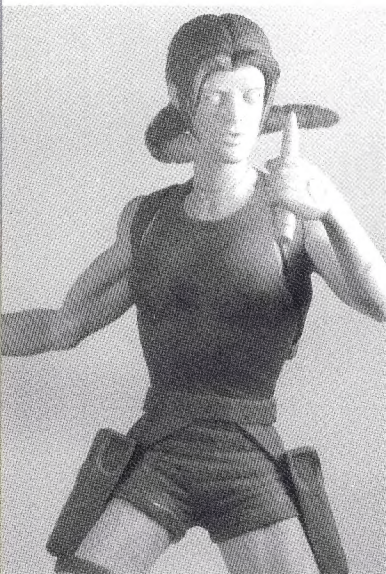
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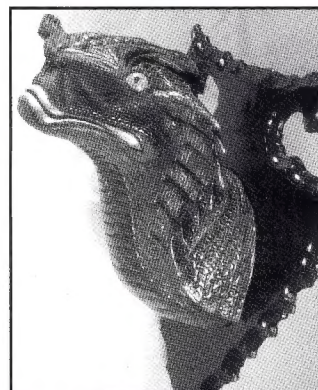
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